TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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IDALENE COTTON.

THE MATINEE GIRL.

Some one should send Dixey a rabbit's foot. I don't know, though, if even a rabbit's foot would be sufficient to counteract a Philadelphia hoodoo.

It's the very worst kind, and heads the list. Whenever I have to go to Philadelphia I say incantations all the way there on the train.

A friend of mine going to the convention that was held there a few months ago met me on his way to the train.

"I'm off for Philadelphia," he said.

"Well, keep your fingers crossed all the time you are there," I warned him.

Next day I received a telegram: "Hotel elevator fell five stories. I was in it. Am able to sit up. Don't worry."

If you have never had anything happen to you in Philadelphia you are living a charmed life. There is a fiendish ingenuity about the Boss Hoodoo who presides over the town.

Stop there on your wedding tour and they give you a room over a dynamo, or the hotel catches fire, or something.

But having read of Dixey's hit as François, I rejoiced and was planning a large theatre party of Matinee Girls, each of us to throw him violets, just as though we did it impulsively, carried away by his wonderful acting.

Then I saw his picture in *Munsey's* and it jarred me somewhat, for after an actor has his picture in *Munsey's* he gets proud and tries to live up to it, and I feared he might spurn our violets and want orchids.

Next thing it was all over, like the election, and we have nothing to remind us that it ever happened but the photographs. That's because it happened to happen in Philadelphia.

Make a hit in New York and the play is on for five hundred nights; but then in Philadelphia a week is like a lifetime.

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How Mr. Gibson's series of Pipp pictures can be put on the stage except as tableaux is difficult to understand.

It is too bad that we are so hideously inartistic as to overdo even our good things. Those wonderfully clever and up-to-date sketches are perfect in their present form, and their suggestion is their chief charm.

To take creations of this sort, already actual personalities in the imaginations of their admirers, and "dramatize" them and make them act and talk stupidly, as they probably will be made to do, is to cheapen them in every way.

One might as well try to dramatize a set of Beardsley posters. When we get the Pipps talking Harry B. Smith libretto language we will have the sort of play, or opera, or whatever it is going to be, we will weep for something we have gained.

What is left out of most of the Pipp pictures is the most striking feature of the series. The artist failed to crowd his ideas with too much bric-a-brac, and the result is simplicity—the acme of every kind of art.

Something must take the place of this present virulent epidemic of dramatization. Perhaps the unexpected will happen and our playwriters will actually begin to write original plays. Arizona and Nell Gwyn are striking evidences that the public is anxious for something besides rehashed novels.

It certainly is a warmed-over season theatrically, and when we get to taking our plays out of frames and setting them to music it is about the limit.

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I can recollect hearing Christie MacDonald sing a little song about a year ago in a burlesque production, "The Boy I Love," and she did it so gracefully and prettily and sweetly that I gushed about it for days.

She had no bravura methods in her singing or her manner, and failed to assert herself even sufficiently. It is delightful to think that she has come to the surface so splendidly as in Hodge Podge and Company.

Some critic, writing of her performance the other day, said she was like a "spray of mignonette." That's a very pretty thing for a critic to say of an actress, for they are not given to presenting floral tributes as a rule.

But that this little lady is an artist is an unsoulted fact. Her rendering of the coster song is as far above that of the imported English singer that came over to teach us how to sing those melodies as can be imagined.

It is a charming and natural piece of work, and hardened Weberfieldians in the audience felt "teary round the lashes" as she sang brokenly the story of the fellow who "didn't know—what to say."

It [illegible] be quite a novelty to hear a song [illegible] can understand the words [illegible] proves interesting when understood. W[illegible] of singing, warbling and trilling [illegible] time, but the literature of our songs [illegible] most of them is deplorably bad.

That, perhaps, is why so many of our leading songsters do not take the trouble to articulate. We have learned to caterwaul anglised English songs that we know nothing of except the name, and that we catch the drift of [illegible] word here and there in the chorus.

De Wolf Hopper sings "Beautiful Arizona" in the burlesque of the play so clearly and articulately that it is a pleasure to listen to the lines as well as the music.

He has the power of singing clearly, which [illegible] singing carefully, and he [illegible] to impart the knack of doing so to the various young women who sang leading roles in the various operas in which he starred.

Delia Fox sang "The Summer's Night" in Wang as she never sang any song before or since. Every word and note and gesture was deliberate and delightfully delivered.

If the words of our songs told more of a story it might impel the singers to let us know what it is all about. Certainly it would interest the public more than the pantomimic utterances of the "Merry, merry," and even of the stars.

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I hope when May Irwin orders a new play from her outfitter that there won't be one "coon" song in it. Not that she does not sing them better than any one else on earth, but because they are played out, done to death, and all the humor of them is too much broadened, flattened out, and spread over everything theatrical.

An idea that is used up is not good enough for May Irwin's art, and if there is one item that should be added to the dramatic litany it is that we be delivered from any more coon songs and cake-walks even by our artists.

All these queer songs give a distorted, highly exaggerated caricature of the fine, poetic humor that is in the darky character. Harrigan's negroes were real and funny without any unnecessary wabbling of the hips or rolling of the eyes.

I can't believe it possible that the American theatregoing public likes this thing of having humor or pathos fairly battered into their intelligences. We are at least fairly educated and cultured as a class. We know a good thing when we see it without the aid of bricks.

And the coon song as it is being done nowadays gives us our humor with a sandbag. There is too much of it, and it's too loud.

Long ago the Matinee Girl discovered that the best way to listen to this kind of music is from a Hungarian band. When you get the gypsy spirit and the darky temperament in a combination it is weird and mysterious. You can't understand it, but it never bores you, at least.

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About a week ago I was genuinely surprised, being taken for dinner to a restaurant that is fixed up in imitation of a Southern home. It was perfectly delightful until—

But at all events there were great wood fires on hearths, and a real Southern dinner with waffles and fritters and chicken and all sorts of things cooked by a genuine Southern cook, who came in smiling under her bandanna to hear her praises sounded.

Just as we were beginning to enjoy ourselves the musicians arrived. They were genuine Southerners, too (from South Seventh Avenue), and they began to howl those songs about babies and chickens and razors into our ears.

Oh, we had such a lovely time! It was so Southern—I guess not. Here was another good thing gone wrong. Everything tasted like dead sea fruit after that.

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I feel cross to-day, and if an angel came down and twanged his lyre I'd pay him to move on to the next block. If he played ragtime I'd kill him.

This is the day last week when the wind howled and clothes lines blew with sullen fury. It will be next week when you read this, so that is why I write in this meter.

But there are days when it would be lovely to sleep right through until the sun came out again. When the sun doesn't shine something within me chills. It must be marrow! Have you ever felt your marrow chill, dear reader?

Sometimes I pull down all the shades and light the gas and make believe it's night. If I had to choose between a life of gas-lit nights and a life of sunless days, I'd take the nights without another guess. The dogs could have all the days. That's all days without the sun are good for.

I am a great believer in the sun. Those people who worshiped it knew a thing or two. The Parsees believed that they got all their life and intelligence and strength from the sun. On a day like this I feel like a Parsee.

THE MATINEE GIRL.

BONELLI'S CURIOUS DILEMMA.

William Bonelli, starring in An American Gentleman, found himself in a peculiar predicament in Lowell, Mass., recently. At the climax of the third act it becomes necessary to bind Mr. Bonelli with chains attached to the regulation police handcuffs. He breaks the chains by force, but the handcuffs remain on his wrists to be unlocked after the curtain falls. Upon this particular occasion the key was mislaid and all efforts to open the cuffs were futile. The three house officers were hurriedly called to the stage, but their keys would not fit. Time was growing short, and so in desperation Mr. Bonelli attached strings to the handcuffs, pulled them up on his forearms, donned his dress suit and proceeded with his part. After the performance he was escorted to police headquarters, where one of the night detail speedily released him. One of our police supply establishments was surprised last week to receive an order from An American Gentleman company for a supply of handcuff keys, pattern B. B. & B. 44, but this article will explain their possible necessity.

BENEFIT FOR THOMAS OBERLE.

A special performance of Arizona will be given on Thursday afternoon at the Herald Square Theatre for the benefit of Thomas Oberle, whose failing health has compelled him to announce his retirement from the stage. Mr. Oberle, after years of admirable, conscientious work in a long line of fine character impersonations, has been stricken by consumption, and physicians have declared that the only hope of prolonging his life rests in the balmy climate of Southern California, whither he will depart in a little while. At the benefit Mr. Oberle will be seen in his role of Sergeant Keller in Arizona, and many prominent folk will appear as ranchmen, cowboys and soldiers, among the volunteers being Augustus Thomas, De Wolf Hopper, John Drew, Cyril Scott, Frank Worthing, Digby Bell, Lempriere Pringle, Kirke La Shelle, Sam S. Shubert, Arthur Byron, Ernest Hastings, Edwin Arden, E. J. Morgan, William Courtleigh, Robert Edeson, and Sam Reed.

THE GRAVE OF MESTAYER.

When Remember the Maine played Ottawa recently a visit was made to Beechwood Cemetery, where is located the grave of Charles H. Mestayer, who died last January in that city while playing General Lee with the same company. The grave was found unmarked save by a shingle. Before the company left the place a collection was made for a gravestone and it was arranged to have the grave sodded and looked after for a year. The contributors to the fund were Beatrice Thorne, Myrtle Esmond, Edith Bowker, Emily Cole, A. Z. Chipman, Clarence Belnaire, Herbert Denton, Grant Foreman, W. I. Mann, H. B. Morgan, Anson Varney, Robert Irving, Lew Hopkins, Eugene Morris, and Phillip Risser.

THE PAN-AMERICAN MIDWAY.

When the great Pan-American Exposition shall open on May 1 in Buffalo, there will be a "Mile of Midway," occupying a most prominent quarter of the grounds. The cost will be about $1,000,000, nearly one-third of the gross amount to be expended upon all the rest of the buildings and grounds of the exposition, and more than the total cost of some former expositions.

Director of Concessions Frederic W. Taylor reached the conclusion several months ago that the twenty-one-acre plot set aside for amusement features was too small to accommodate the many attractions seeking locations. Fifteen hundred applications for amusement privileges were received. Fifty of the number were approved as being worthy of admittance. The others were rejected. The applicants who had filed them were given to understand that their requests had been vetoed because the attractions offered by them had been found wanting when measured by the exacting standard adopted by the concessions department. Profiting by experience with previous expositions, Director Taylor determined to ordain a high grade midway, admitting no attraction unless its promoters were prepared to furnish satisfactory assurance of ability to provide a feature superior to anything of a similar nature previously attempted and possessing individual excellence distinguishing it from the other midway attractions of which the same requirements were exacted.

Each application submitted was subjected to rigid scrutiny. Each applicant was obliged to furnish references as to his integrity and experience, and no application received even preliminary encouragement until the concessions department was satisfied that it rested on sound financial backing.

One of the leading attractions will be the Indian Congress, for which Gaines and Cummins have the concession. An immense tract of land has been set aside for this feature. Gaines and Cummins will invest upward of $80,000. Mr. Gaines will visit every Indian reservation west of the Mississippi to round up his red men and collect material for the congress. The spectacular features will include sham battles between the braves and regulars, and the uncanny feasts and weird dances of our copper-skinned brethren.

Frederick Thompson, designer of the "Trip to the Moon," holds the concession for that interesting novelty. Patrons will enjoy the strange experience of riding in the air ship "Luna" from the earth to the moon, passing countless thousands of stars and glittering constellations, shooting by ever and ever so many rushing comets, skimming cream from the milky way, and landing at last at the very gateway of the castle of His Excellency, The Man-in-the-Moon. The workmen engaged in the construction of Mr. Thompson's buildings guard the operations with great secrecy. They saw and hammer away behind locked doors, and are sworn to reveal to no one the doings within the walls of the imposing building.

H. F. McGarvie, concessionaire of "The Streets of Mexico," enjoys the distinction of having received the official indorsement of the Mexican Government for his concession, and assurances from its officials that they will render him all possible assistance. Mr. McGarvie will reproduce a typical Mexican village, with its picturesque dwellings, its quaint, old-fashioned shops, its magnificent cathedral, its market place, its drinking fountain, its flower plaza, its dance hall, its bull ring, and its cafés. In this village Mexicans will be seen at their daily occupations and amusements. Mexican workmen have been engaged for several weeks in making adobe bricks out of which the walls of the buildings will be fashioned.

Dante's Inferno will be drawn upon in the construction of Darkness and Dawn, which, it is said, will be a realistic and presumably authoritative reproduction of heaven and hell. J. J. Dunnavant has this concession.

E. S. Dundy will offer as one of the midway attractions a reproduction of a Southern plantation "befo' de wah." This will show a typical antebellum Southern homestead, the colonial mansion in the center of broad, fertile acres, its cotton fields, its negro cabins, chapel, and all that. Special features will be the original log hut which figures as "Uncle Tom's Cabin" in Mrs. Stowe's immortal romance, the cabin in which Jefferson Davis was born, and the hut that was Lincoln's boyhood home.

Gaston Akoun, who has the "Beautiful Orient" concession, is now traveling in Algiers and Tunis gathering natives and appointments for his exhibit, which, it is promised, will be a complete picture of Oriental life, without the vulgarity and coarseness that have characterized displays of like nature at previous expositions.

E. M. McConnell holds two important concessions, the Hawaiian Village and Burning Volcano, and the Filipino Village. Each will represent, it is said, an investment of between $75,000 and $100,000. H. Roltair controls the privilege of building a "house upside down." His building will represent a feudal castle standing on its roof, with its cellars in the air. Everything in the castle will have the appearance of being inverted.

Aberge and Baroni will put on "Venice in America," a fine reproduction of sections of that picturesque city, with its beautiful buildings, its winding canals, picturesque gondoliers, and the rest.

Frederick Thompson's Aerio-Cycle will attract constant attention. This will be an immense seesaw, and will be to the Pan-American what the Ferris wheel was to the Chicago fair and the Eiffel Tower to the Paris fair. At each end of its immense cross beam will be four revolving passenger cars, hung after methods employed in the construction of the Ferris wheel. When one end of the beam is on the ground discharging passengers from the cars attached thereto, those riding in the cars at the other end of the beam will be 275 feet above the level of the earth.

Frank Bostock won out over Hagenbeck, after a spirited battle, for the coveted prize of the animal show concession. Mr. Bostock will put on a splendid animal exhibit, one feature of which will be fifty African lions in one cage. S. Lubin has the concession for moving pictures and will present an infinite variety of interesting and novel scenes, all of which will be new to exposition visitors.

There will be a host of other interesting features, including such picturesque novelties as "Old Nuremburg," a real African village, a Japanese tea garden, with real geishas, a '49 mining camp, a panoramic presentation of the Johnstown flood, a captive balloon, steeplechases, scenic railways, old mill streams, Florida everglades, ostrich farms, baby incubators and many more.

EDWARD EVERETT PIDGEON.

STRAUSS IN A RAILWAY ACCIDENT.

Eduard Strauss and his Vienna Orchestra met with a round of ovations in Canada. For the first time in his career, Herr Strauss was a participant in a railway accident, on the way to Ottawa, his train colliding with another and arriving two hours late, just in time to reach the concert hall. The large audience had been made aware of the accident and greeted the conductor enthusiastically. During the intermission he was requested to visit the box occupied by His Excellency the Governor General and Lady Minto, who congratulated him heartily upon his conducting and his orchestra.

MARIE DRESSLER'S TOUR.

Marie Dressler opened her starring tour at the Empire Theatre, Albany, N. Y., on Nov. 5, in Miss Prinnt, a three act farce by George V. Hobart, with musical numbers by John L. Golden. In Miss Dressler's support are Jobyna Howland, Zella Frank, Catherine Linyard, Adele Farrington, Charlotte Walker, Julia McCoy, Lottie Medley, Mabelle Howe, Clara Wood, Maude Wells, Theodore Babcock, Dave Lewis, Arthur Rimble, Arthur Stanford, Thomas Evans, Lew Simmons, James F. Grant, John McCauley, and Frederick Richter. J. Immerman is manager.

Frank Moulyn Kelly, with W. A. Brady, [illegible]

GOSSIP OF THE TOWN.

The above is an excellent likeness of Elmer Buffham as Rudolph Rassendyll in Ernest and Fred Shipman's production of The Prisoner of Zenda, now touring Canada and the Eastern States. Mr. Buffham is a magnetic actor and shows a notable versatility in the dual role of Rudolph Rassendyll and Rudolph V. Critics and the public have been unanimous in his praise. So pronounced has been the hit he has made that the Shipman Brothers have signed Mr. Buffham for next season.

Mildred Claire successfully appeared in Jeanette Bageard's role with the Rogers Brothers in Central Park at the Victoria on Wednesday.

Edouardo Alvarez and Salvatore Andreatta, members of the Maurice Grau Opera company, arrived in New York from Europe on *La Touraine* last Monday, and on Tuesday departed for Los Angeles, Cal., to join the organization.

Word comes from the West of excellent work by Effie Ilext, leading lady of the Shayton Stock company, in the exacting roles of Portia, Roxane, Ophelia, and Ada Ingot. Miss Ilext toured last year in legitimate drama throughout the Eastern States with marked success, and is making an enviable reputation for the excellence of her Shakespearean work. It is said that she will be featured next season as Rosalind in an elaborate production of As You Like It.

Roland Reed, who recently underwent a surgical operation at St. Luke's Hospital, in this city, has decided not to attempt to play again this season, and has disbanded his company.

Lillian Bayer, leading lady of the Aubrey Stock company (Southern), was the guest of honor at a supper given by Judge Hicks at Shreveport, La., during her engagement in that city. Toasts and speeches were made by Judge Hicks, Dr. Hicks, P. Wells, and Mr. Pooley. Among others present were Victor Morley, I. M. Mittenthal, and A. J. Edwards.

Madame Elsie de Tourney underwent an operation on Nov. 4 at St. Joseph's Hospital, St. Paul, Minn. The opening of her tour, announced for Nov. 7, has been deferred, probably until Jan. 1.

Mabel Pierson made her first appearance as a prima donna with The Bostonians in Boston on Oct. 31 and made a distinct success as Tiyolini in The Viceroy. She will alternate with Hilda Clark in the prima donna roles this season.

A daughter was born to Mr. and Mrs. A. W. Taft (Bessie Lynch) in Chicago, on Oct. 30. Mrs. Taft is a sister of Nellie Lynch.

Manager L. Beecher Homan, of Athena Hall, Port Jefferson, N. Y., has organized a circuit of six theatres in Long Island including, beside his own house, the Huntington Opera House; Union Hall, Northport; the Lyceum, Patchogue; the Bayshore Opera House, and the Sayville Opera House. The object is to assure a week on Long Island to attractions that may visit that part of the world.

Lillian Harper has resigned from The Angel of the Alley and has returned to town.

J. C. Walsh, musical director with A Night in Chinatown, has composed special music for the play. Dot Karroll, who joined recently, has made a hit as the tough girl.

Alfred Mayo, assistant agent for Hope Booth in War on Woman, climbed nearly one hundred and twenty-five feet up the Steedman monument flagpole, at Toledo, on Nov. 2, and tacked on an advertisement for the play.

Mr. and Mrs. Eddie Girard (Jessie Gardner) were entertained by Manager Harry Wyatt, of the Los Angeles Theatre, at his ranch in South Pasadena. Among other guests were Mr. and Mrs. Lewis Morrison (Florence Roberts), Manager Pollock, of the Orpheum, and Mrs. Colonel Northam. There was also Master Tommy, a genial simian, who immediately made friends with Eddie Girard to the delight of the company. The resemblance between them being so great, Manager Wyatt took several snapshots of Eddie and Tommy.

Broadhurst Brothers' The House That Jack Built company will close temporarily on Nov. 17, to reopen at the Madison Square Theatre, New York, on Dec. 24. The lay off is caused by changes in the bookings at the Madison Square and the impossibility of securing suitable time for The House That Jack Built between the end of its Chicago season and its opening here.

The Castle Square Opera company was incorporated, Nov. 1, at Dover, Del., with a capital of $25,000.

Prof. P. H. A. Roy, with Madame Roy and their daughter, Bertha, the child pianist, are guests of Mrs. A. A. Roberts at her residence in this city.

Odell Williams had his picture on the menu card of the Russell House, Detroit, on Oct. 29. No doubt he associated with the excellent meal that was also on the card.

The Gorman Brothers' comedy, Two Jolly Companions, closed after a tour of five weeks at London, Ont., on Saturday night, the members returning to New York. Bad business through the Canadian provinces is the cause.

The Rev. George W. Shinn, one of the Massachusetts chaplains of the A. C. A., delivered a forcible and scholarly address at Louisville, Ky., on Oct. 28. He took for his text the very appropriate words: "For they have refreshed my spirit and soul, therefore acknowledge them."

IN OTHER CITIES.

MILWAUKEE.

Viola Allen and her splendid supporting co. presented In the Palace of the King at the Davidson 5 before a full house. The stage was dressed and furnished with lavish splendor, and a description of the work of both star and co. would be but a repetition of superlative adjectives. Miss Allen was most cordially greeted and frequent outbursts of applause proved how thoroughly she had won the sympathy and admiration of her auditors by her charming and impressive portrayal of the heroic Spanish maiden. Eben Plympton's superb rendition of King Philip and Clarence Handyside's earnest and thorough interpretation of Captain Mendoza deserve special mention, while unbounded praise is likewise due to Robert T. Haines, Edgar L. Davenport, William Norris, Marcia Van Dresser, and Gertrude Norman. The minor parts were capably filled, the costumes were rich and in keeping with the period, and many curtain calls were vociferously demanded after each act. Miss Hobbs 11-14. A Runaway Girl 15-17.

A Stranger in a Strange Land opened at the Bijou 4, and a large audience enjoyed the comedy from start to finish. It is hilariously funny, and the co. played it with the necessary snap and vim. William Friend did some excellent light comedy work as Jack Thorndyke. Charles Drake was amusing as the perplexed uncle. E. J. Mack was good as Roller, the Westerner; Joseph Cusack gave a clever illustration of an imperturbable Indian, and Charles Deland, by a clever and spirited impersonation of a misguided detective, added much zest to the performance. Frank J. Gorman's English butler was the only characterization faithful to national traits. Beatrice Norman was stately and fascinating as the American girl, Estella Wilmott attracted flattering attention, and Orilla De Lano was refined and pleasing as Grace. The stage settings met the requirements, and the comedy promises to draw well. The Convict's Daughter 11-17.

Superba drew a large house at the Alhambra 4 and appeared to retain much of its old-time popularity. Several new features have been added, the ballet, in which the Tiller Troupe appear, being better than ever. New and pretty scenery is used in the present production, and the co. does most satisfactory work. Robert Rosaire and Lizzie Wilson appear as Pierrot and Gretchen respectively, and are worthy successors to the originals. Adra Ainslee was pretty and graceful as Superba, and the minor roles were pleasingly represented. In the third act Professor Galetti and his trained apes performed astonishingly clever tricks. McFadden's Row of Flats 11-17.

The surprising facility with which the Thanhouser co. places a new play before the public each week has frequently excited the admiration of Academy patrons, and it is the exception, not the rule, to see an imperfect first night's performance. Nordeck, as played by this excellent co. 5, resembled more the frequently rehearsed production of a specially selected traveling organization rather than the first performance of a stock co. limited to half a dozen rehearsals. To the fact that Frederick Paulding played in the original cast is due much of the success which attended this performance, his familiarity with the play, added to his usual skill, proving of great service. Eugene Moore played the title-role with great warmth and vigor, his strong scenes being as dramatically effective as his tender scenes were touching and sincere. William Yeamans offered a portrayal of Witold full of poignancy and strength. Edith Evelyn indicated with subtle force the treacherous Princess, and Eva Taylor added to her many triumphs a completely captivating and superbly executed conception of Wanda. The other roles were well played by the following members of the co.: Edgar Baume, Lee Baker, Albert J. Morrison, R. C. Chamberlin, Colin Campbell, and Eugenie Hayden. Two magnificent settings were used in the production. Captain Letterblair 12-18. Julius Caesar 19-25.

At the Pabst numbers were turned away 4 when the popular German Stock co. presented Der Stabstrompeter, a musical farce by William Mannstaedt. Chief honors fell to Ludwig Kreiss and Else Kramm. The "Kangaroo" song from The Burgomaster was sung with great success by Gustav Hartzheim, Ludwig Kreiss, Adolph Mann, Anna Richard, and Anna Gerlich. A long anticipated performance of Nora will be given 7 with Paula Wirth in the title-role. Die Karlschuler follows 11. Burton Holmes was greeted by a full house 6, and treated his hearers to a deeply interesting and instructive lecture on "The Wonders of Thessaly." The able and accomplished lecturer's words were enhanced by beautiful and vivid lime-light views of the scenes he had witnessed, and now most lucidly describes, and his auditors displayed the keenest attention and appreciation. The election returns and moving pictures were displayed after the lecture, and many stayed until midnight.

All the local theatres gave out election returns during the performances 6. At the Academy, Manager Thanhouser offered a good vaudeville entertainment following the usual performance, and the house remained crowded until the small hours of the morning.

Charles Deland, a former member of the Thanhouser co., has been warmly greeted by many old friends while playing at the Bijou this week.

CLAUDE L. N. NORRIE.

INDIANAPOLIS.

English's offered Joseph Jefferson in "Rip" Oct. 29 to a topheavy house. Nat Goodwin and Maxine Elliott, who were seen here last season in When We Were Twenty-one, met with a second ovation on their return 1. The comedy, one of the best of late years, and Mr. Goodwin's supporting co. left little to be desired. Andrew Robson in The Royal Box held the boards 5, 6. While it is not intended to detract from the excellence of Mr. Robson's individual work, it must be conceded that the play does not afford him the largest opportunity his temperament demands. He was ably supported by a capable co. Modjeska 7: Anna Held 12, 13. Minnie Seligman 15-17.

The Grand Stock co. presented Peaceful Valley 29-3. The stage mounting, as is characteristic of this theatre, was excellent. John B. Maher, of the Pike co., Cincinnati, loaned for the occasion, gave a finished interpretation of Hosea Howe. Letta Lothrop, John Ford, Hardee Kirkland, and the remainder of the co. were well received. Diplomacy, sumptuously produced, 5-10. The changes in the cast of the co. took place, beginning 5. Hugh Ford succeeded Mr. Freshoff, and Jessie Dorr replaced Miss Gale. Manager Mackaye has succeeded in assembling an exceptionally strong co., of which he is justly proud, and the public are quick to appreciate, as attested by crowded houses. Sweet Lavender 12-17.

At the Park the bill 29-31 was The Bowery After Dark, with Terry McGovern. The play is built to fit the star, and succeeds in accomplishing that purpose. Hope Booth produced War on Women 1-3. This is a border play, with Indian accessories, full of thrilling adventures, in which this handsome little woman appears to excellent advantage. The play is still somewhat crude in make-up, but is being rapidly worked into shape. Hyde's Comedians, with the musical Cobes, Mr. and Mrs. Jean Hughes, Nichols Sisters, Helena Mora, Holloway Trio, Rose Coghlan, Burton and Brooks, O'Neill and Terp, drew immense houses during the week 5-10. The large number of leading features makes this co. one of the best on the road, of which fact Indianapolis people seem to be fully aware. The Lehman Show 12-17.

Arrangements have been concluded whereby the German Theatre Stock co., from Pike's, Cincinnati, will present one performance each month until next April in the theatre of the German house, this city. The first production will be made 9. Die Bieder Leonoren, by Carl Lindau, will be the offering. The auditorium of this theatre seats 1,200 people, and the stage, one of the largest in the city, has been equipped at an expense of over $6,000. Paul Tischert is giving the forthcoming productions enthusiastic attention as local manager.

Frank C. Bostock is sole owner and director-general of the Zoo, recently opened in the Cyclorama Building this city. He has an able staff, comprising Harry Potter, business representative; "Doc" Waddell, press agent; Leon Alcon, treasurer and chief ticket seller; William Howell, chief door keeper and usher; Fay Warner and Celeste Alcon, balcony ticket takers, and Professor Harry Hopkins, lecturer. Mr. Bostock's animal collection is large. The principal features 5-16 were Captain Bonavita's lions, Madame Morelli's jaguars, and Baby Ida, with her canine pets, and in Cuban dances. The only troupe of trained sacred cattle from Siam will be featured 12-17. The advertising department is very ably handled by "Doc" Waddell, who has succeeded in arousing such interest that already the Zoo has become a popular resort. As a permanent exhibition it will grow in favor and will be a welcome addition to the permanent amusement features of the city.

WILLIAM BLAKEMAN.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Melville Stock co. presented Madame Sans Gene Oct. 28-3 to crowded houses. The effort was on a par with the previous brilliant productions of this co. and speaks well for its talent and versatility. Maurice Freeman as Napoleon gave a studious conception of the celebrated character and fairly looked the part perfectly. Lavinia Shannon as Madame Sans Gene gave a creditable interpretation of the title-role, and in the scene at the Imperial reception was highly amusing. J. M. Schipolis was a dashing and courtly Lefebvre and divided honors with the leading people. L. O. Hart as Fouche and Leighton Leigh as De Neippperg were dignified and impressive. Hugh Gibson as Savary was satisfactory, and Thomas J. Grady as the dancing master was amusingly graceful. Anna McGregor and Blanche Seymour as the sisters of Napoleon were beautifully gowned and did the little allotted them very well. Jane Holly as Madame De Bulow was fate to look upon, and read her lines carefully and correctly. Guido Socola, Thomas B. Findlay, J. F. Duval, and A. T. Venzy were also in the cast and deserve mention. The Fatal Card 4-10. The Silver King 11-17.

Quo Vadis was presented by a competent co. at the Tulane Theatre 28-3. The play is notable for its scenic effects, brilliant costuming and for the excellent co. interpreting the play. Arthur Forest as Petronius, Richard Buhler as Vinicius, Edmund D. Lyons as Nero, Dallas Tyler as Lygia, and Master Jack Ryan as Little Aulus all deserve favorable mention for their conscientious efforts. Self and Lady 4-6. The Rounders 7-12. The Christian 14-17.

Mathews and Bulger in The Night of the Fourth at the Crescent Theatre 28-3 scored their usual success. Both are clever comedians and have made a host of friends here aside from their theatrical engagement. The co. has other good people. In Old Kentucky 4-6. Ward and Vokes 7-10. Faust 11-17.

Everything is in readiness for the advent of the French Opera co. and the subscription list is gradually reaching the requisite $40,000. The troupe will leave Havre 10 for New York, and will be brought by special train to New Orleans. The opening performance will take place Dec. 4, when Les Huguenots will be presented. The new impresario promises some novelties aside from the threadbare operas of the old masters. Among them La Vivandiere, Patrie, La Vie De Boheme, Lakme, Herediade, Cavalleria Rusticana, Il Pagliacci, and La Navarraise are mentioned. The roster of the co. is: Tenors, Jerome, Gilion, Duquesne, Viannet, and Genin; baritones, Chais, Lassail; bassos, Bouxman, Dufour, Meyzelle, and Douchet; falcons, Madame Talexis and Nina Peck; sopranos, Pauline Doux and Valentin de Bret; mezzos, Madame Norcresse, first duenzon; Misses Sonnet and Kervan; contralto, Madame Bouheur; Duegne deschauzas, Miss Degoyon; operette, Madame Monbazon, premiere chanteuse; forty choristes; ballet master, M. Chiado; premiere danseuse, Adelina Sozo; one danseuse demi caractere, one danseuse travestie, and twenty ladies in the corps de ballet; orchestra, Chefs, MM. Bergalonne and Aldal; forty musicians; stage-manager, M. Roumegoux.

At the Grand Opera House the Baldwin-Melville Stock co. presented The Fatal Card 4-10 to the customary big business. The play is one of absorbing interest and was put on in the most commendable manner. Maurice Freeman, J. M. Salapolis, Thomas J. Grady, Leighton Leigh, Hugh Gibson, L. O. Hart, T. B. Findlay, and Guido Socola's work was most satisfactory. Lavinia Shannon as Ethel Leslie was clever and winsome and as usual made a decided impression. Jane Holly, Blanche Seymour, and Anna MacGregor deserve favorable mention. The Silver King 11; Hands Across the Sea 18.

Self and Lady was seen at the Tulane Theatre 4-10. In the co. are E. M. Holland, Fritz Williams, Arnold Daly, Isabel Irving, May Robson, Maggie Holloway Fisher, and Marie Derickson. The Rounders 11. The Christian 18.

In Old Kentucky was the bill at the Crescent Theatre 4-10 and drew well. Ward and Vokes 11; Faust 18.

The Maurice Gran Opera co. passed through here 4 on their way to San Francisco. A special train of eleven sleepers carried 177 people. The co. will be heard on the Pacific slope during a period of five weeks, and Manager Gran states that the advance sale of seats already amounts to $60,000.

J. M. QUINTERO.

JERSEY CITY.

The Village Postmaster opened well at the Academy 5. The same careful attention is given to the production as of yore and much new business has been introduced. Archie Boyd still plays the postmaster and his interpretation of the part could not be improved upon. William S. Gill as the sexton is also a favorite and he makes a great deal out of the part. One of the best parts played is that of the bad boy by Tom Maguire, and his antics were not only funny, but artistic. The other parts were well taken care of by Asa Lee Willard, Al Phillips, Richard Nesmith, George Martin, Angela Russell, Josephine Stoffer, Jane Marbury, George Pelzer, Grace Griswold, Florence De Luce, Louise Skillman, and Lee Hobbs Martin. The Bridgewater Brass Band is a funny innovation. Hearts of Oak 12-17. A Hot Old Time 19-24.

Nellie McHenry, always a favorite here, appeared in M'liss at the Bijou Theatre 5-10 to good business. The play is presented in an excellent manner and the acting co. is remarkably good. This is one of Miss McHenry's best efforts, and she makes the part delightfully ingenious and full of quaint and characteristic human touches. Joseph Brennan as Yuba Bill is a good actor and he makes the part one of prominence. Frank Dayton is quiet as the schoolmaster. F. A. Yelvington as the villain was perfect, and, assisted by Ida Rock, succeeds in being roundly hissed for his unfeeling treachery in the play. Ben Grinnell has the comedy part, and he is excellent. L. J. Loring as the Judge is natural and plays the part in a breezy manner. Ella Gardinier as Clytie was stuck up and cold enough to freeze a person, just as the part required. Miss McHenry and Ben Grinnell did clever song and dance specialties. Through the Breakers 12-17. The Great White Diamond 19-24.

Jersey City Lodge of Elks has purchased the Tabernacle property, in this city, which will be converted into a large concert and ball room, with lodge and club rooms in same building. The price paid for the property was $20,000, $10,000 being spent for improvements.

Manager and Mrs. H. P. Soulier, of the Lyric Theatre, Hoboken, celebrated the tenth anniversary of their wedding 3. A supper followed.

Business Oct. 29-Nov. 3: Academy, fine; Bijou, good; Ben Ton, big.

John Corrigan, of Corrigan and Dore, now with Hi Henry's Minstrels, was presented with a diamond ring by his Newark Friends Oct. 25, while the co. was playing at Elizabeth.

Mrs. John W. Holmes, who has been ill for some time, submitted to a successful surgical operation 7 at her home in Brooklyn.

WALTER C. SMITH.

ST. PAUL.

A Runaway Girl at the Metropolitan Opera House 4-10 delighted large audiences. The comedy is presented by a large and capable co. The stage settings are picturesque and the costumes handsome. Arthur Dunn as Flipper, the jockey, is the life of the play and kept the audience in good humor. John B. Park as Guy Stanley gave a satisfactory impersonation. Celeste Wynn makes a pretty, graceful and winsome Winnifred Grey. Clara Belle Jerome is bright and clever as Alice. Miriam Lawrence is pleasing as Carmencita. Belle Travers was successful as Dorothy Stanley. Joseph C. Fay's Professor Tamarind was decidedly good. Henry Leone's voice was heard to advantage in the role of Pietro Pescare. Maurice Abbey, Minnie De Reu, and others in the cast make the most of their parts. The Princess Chic 11-14. At the White Horse Tavern 15-17.

At the Grand Opera House Sis Hopkins was admirably interpreted by Rose Melville and a capable co. 4-10, opening to capacity. The play is well staged and the characters are cast fittingly. Rose Melville scored a hit as Sis Hopkins when she appeared here with Mathews and Bulger some time ago. She has made great progress since then, and her artistic yet truly natural interpretation of the ungainly Hoosier girl graduating into a full-fledged society belle is a novelty and a delight. John Turton as Eldy Scarboro gives an excellent interpretation. Pa Hopkins was well presented by E. A. Locke, as also Ma Hopkins by Elsie Mackay. J. C. Diem handled the part of Elder Berry commendably. Joseph Manning as Addison Albert was effective. Stewart W. Murray's Obediah Odlum created mirth. Ethel Paine, Effie Kamman, Kate Holland, Belle Miller, and John Daly deserve mention. A Stranger in a Strange Land 11-17.

Elsie de Tourney will not tour this year, on account of illness. She shortly will undergo an operation at St. Luke's Hospital.

Emily Le Febvre has joined the Sanford Dodge co.

GEORGE H. COLGRAVE.

MINNEAPOLIS.

Old Jed Prouty made its reappearance at the Metropolitan 4, to a good sized house. Richard G. Ibbn gave a splendid characterization of the title role, and scored an emphatic hit. The support was excellent throughout. Mrs. F. A. Tannehill, Nellie Cobb, Katherine Kittleman, Harry Morse, Maurice Pike, and Melville S. Collins deserve special mention. At the White Horse Tavern 11-17.

At the Bijou Opera House Hopkins' Trans-Oceanics opened for a week 4 to large houses. The performance was of average merit. Frank Bunman and Rose Adelle contributed a very clever sketch. The Dear Kew. A. O. Duncan, Will H. Fox, Bessie Monroe, Clayton and Jenkins, and the Allison Troupe also gave entertaining numbers. Sis Hopkins 11-17.

All of the theatres gave special midnight performances election night to crowded houses. A special vaudeville bill was given at the Exposition Auditorium election night, under the auspices of the Minneapolis "Journal," for the benefit of the newsboys. Minneapolis Lodge, No. 44, B. P. O. E., held open house at the lodge parlors election night. Good music, a good vaudeville bill, the election returns, and good fellowship contributed toward a very pleasant evening.

F. C. CAMPBELL.

TORONTO.

When Boston Boy Meets Girl was presented at the Grand before a large audience 5. Later performances have been only fairly attended on account of the fact that the co. is second. Irma Le Pierre played with natural grace. Marion Lester, Scott Cooper and Henry I. Bourne also deserve praise. Blanche Walsh 12-17.

Man's Enemy opened at the Academy 5 before an extremely large and appreciative audience. The play was well put on, with admirable scenery and made an impression. The business has been good at every performance. The Telephone Girl 12-17. Keeping the Wolf Out 19-24.

Jim the Penman was successfully revived by the Valentine Stock co. at the Princess Theatre 5. The interesting feature of the performance lay in the fact that it afforded George Robinson his first real opportunity to distinguish himself since his engagement in this city. Mr. Robinson played the part of Baron Hardfelt with great individuality and force, proving quite equal to the important role assigned him. Jack Webster, Meta Maynard, and Robert Evans also did excellent work. Romeo and Juliet 12-17.

The Fadette's Women's Orchestra, of Boston, gave a successful concert in Massey Hall 5.

John W. Hamilton, who is in town in advance of The Telephone Girl, announces a "sumptuous revival" of Ten Nights in a Bar Room next season, with Joseph Wheelock as star.

J. V. McAree.

BUFFALO.

The Prodigal Daughter was the offering of the Shubert Stock co. at the Teck 5-10. The play was beautifully staged and well presented and the house was filled at all the performances by appreciative audiences. Sarah Truax as Rose Woodmere was, as usual, excellent, and received much applause, and M. L. Alsop acted the part of Captain Vernon in a very creditable manner. Amelia Gardiner was well received as Violet. W. C. Masson was an excellent Sir John Woodmere, and Henry Shumer as Belford, A. D. Richardson as Maurice Deepwater, Charles Giblyn as Lord Banbury, Blanche Douglas as Doreas, and Velma Phillips as Concierge all proved satisfactory. The minor parts were acted in a very pleasing manner. Friends 12-17.

The Heart of Maryland was given at the Lyceum 5-10. Mabel Howard in the part of Maryland Calvert received liberal applause for her excellent work, and the work of Frank Conner as Alan Kendrick was most acceptable. The hisses given Herbert Bostwick showed that his portrayal of Colonel Thorne, the villain, was good. The other parts were well acted by Frederick Lewis as Lieutenant Telfair, R. J. Murphy as George Kendrick, Florence Foster as Mrs. Claiborne Gordon, Louisa Kenmore as Phoebe Vancey, and Anna O'Ryan as Nancy McNaire. Man's Enemy 12-17.

When We Were Twenty-one was presented by William Morris and a large co. at the Star 5-8. The co., taken in its entirety, is good, yet the work of Mr. Morris stands out prominently. Louis Mann and Clara Lipman 12-14.

Lucius Henderson has been engaged for the Shubert Stock co. at the Teck.

A. C. JORDAN.

MONTREAL.

The Christian opened to a fair sized audience at the Academy 5. The play is staged with the same fine scenery and attention to detail that have always marked its production. Lilla Vane, while physically hardly fitting one's idea of Glory, gave an intelligent and capable performance. J. Henry Kolker was on the whole a very good John Storm. Harold Hartsell, an old favorite here, gave a clever portrayal of Lord Robert Ulfe. Fred Conger played Drake accordingly, and Georgia Dickson was an excellent Mrs. Callender. Helen Ford, a Montreal girl, made the most of the small part of Letty. Siberia 12-17.

Men and Women was the production by Grose's Stock co. 5-10, and a very capable performance was given. Arthur Elliott did an exceptionally good piece of work as Will Prescott. Gaston Mervale was seen to advantage as Cohen. John Ravold was excellent as Stedman, and Joe Totten particularly well suited to Sam Delafield. Minnie Radcliffe was a sympathetic Agnes Rodman, being especially good in the emotional scenes. Louise Wakler gave a fresh and breezy performance of the Chicago girl. Elsa Wylie was a sweet Dora, and Stella Boniface Wegner and Claire Lindsay also deserve mention. Leah the Forsaken 12-17.

The Imperial Burlesquers at the Royal 5-10 gave a bright, clean and pleasing performance, consisting of two burlesques and an olio of specialties, among these Dounody, buggler; Whitelaw and Stewart, and Blanche Newcombe deserve mention. The Big Sensation 12-17.

The boys of the Canadian South African contingent who arrived home 3 attended the performance of The Magistrate at Her Majesty's Theatre in the evening.

W. A. TREMAYNE.

PITTSBURG.

The Grand Opera House was crowded 5-10 largely by admirers of Victory Bateman, who were there to welcome her return to Pittsburg audiences. The stock co. played Sue, Miss Bateman's performance of the title-role was characterized by the same artistic finish that won her popularity here four years ago, when she was the leading woman of the Avenue Theatre Stock co. William Ingersoll's Ira Beasley was one of the best things he has done recently. Thomas W. Ross made a typical Western Sheriff. Benjamin Johnson as Silas Prescotte and George Soule Spencer as Jim Wynd were highly satisfactory. Lida McMillan as Annie Aber and Walter Ware as Will Aber contributed delightful bits of humor. The other parts were well taken. The Way to Win a Woman 12-17.

Chauncey Olcott opened his annual two weeks' engagement at the Bijou 5 in Mavourneen. Williams and Walker 19-24.

The Herbert Stock co. presented Led Astray 5-10. U. T. C. 12-17.

Way Down East was the attraction at the Alvin 5-10. The Bostonians 12-17.

The quartette of St. John's Church, Leipsic, Germany, gave a recital in Old City Hall 5. It is under the leadership of Bruno Boethig.

The Franz Wilczek Concert co. were at Carnegie Music Hall, Allegheny, 5. The soloists were Franz Wilczek, violinist; Mrs. Emma Porter Makinson, soprano; Arthur Beresford, baritone, and Jacques Freidberger, pianist.

Lillian Blauvelt was the soloist at the concerts of the Pittsburg Symphony Orchestra, given at Carnegie Music Hall 9, 10.

L. W. MENDENHALL.

NEWARK.

Denman Thompson in The Old Homestead was at the Newark 5-10. The play has lost none of its drawing power, as shown by the large houses during the week. Naughty Anthony and Madame Butterfly 12-17.

The Empire 5-10 was the scene of continuous laughter. The Rays in A Hot Old Time were the means of crowding this cozy playhouse nightly. The Village Postmaster 12-17.

A Bunch of Keys served to show the versatility of the Columbia Theatre Stock co. 5-10. Burrel Barbaretto appeared to special advantage. Houses large. The Great Ruby 12-17.

The stock co. at the New Century presented Pawn Ticket 210 5-10. Una Abell has an agreeable part, to which she does full justice. Her support was competent. The Lost Paradise 12-17.

Virginia Jackson has been specially engaged for Cinders in the revival of The Lost Paradise by the Abell-Brinker Stock co.

Marshall Farnam, F. D. Wharton, Forest Cummings, Archie Curtis, Marg May, Fannie Fish, Mildred Halley have been engaged by Manager Jacobs for The Great Ruby.

O. R. Neu and Una Abell Brinker will appear in a sketch at a local benefit at the New Century 18.

C. Z. KENT.

PORTLAND, ORE.

At the Marquam Oct. 29 the Co-operative Brotherhood Juvenile Band, consisting of children eight to sixteen years old, under the direction of Professor H. M. Draper, of Michigan, in classical, descriptive and popular music, together with a dramatic, comedy and minstrel entertainment, pleased a houseful. The Man from Mexico 30-31 did good business. The Royal Marine Band of Italy, with Ferruccio Giannini as tenor and Giovanni Sataro as harpist, under the leadership of Georgio Minolfi, 1-3 scored a success.

At Cordray's Oct. 28-3 The New Fast Mail was well patronized.

The Metropolitan Theatre 28-3 had the Dailey co. in The New South, Lost Paradise, and The Wife, with May Nannery heading the co. Business good.

Joseph and Schlagel, attorneys, Portland, for Frank A. Johnson, have prepared and sent to Seattle, Wash., to be filed in the court there, a complaint against John Doe Levi, otherwise known as Lee, hypnotist, suing Lee for $85 wages alleged due for performing as a subject for Lee.

D. J. MITCHELL.

COLUMBUS.

Modjeska and the best supporting co. she has ever had, including R. D. MacLean and Odette Tyler, gave a sumptuous production of King John at the Southern to good business 3. William Collier did well 5, 6, presenting On the Quiet, which proved to be a capital comedy. The supporting co. was excellent, the work of Cranley Douglas and John Saville being especially commendable. The House that Jack Built 7, 8. The Watch on the Rhine 9, 10. Minnie Seligman 12, 13. Empire Vaudeville co. 15-17.

At the High Street The Angel of the Alley did well 1-3. The co. was good and pleased. The Convict's Daughter played a return date 4-6 and duplicated its former success. Help, Bill 7-9. A Homespun Heart 12-14. Faust 19-21. A Tin Soldier 22-24.

At the Grand Rush's European Sensation did well 5-7. The performance was not meritorious, but drew good houses. The Indian Maidens 12-14. An American Gentleman 19-21. Lost in the Desert 22-Dec. 1.

J. E. DAVIE.

DETROIT.

Before large and brilliant audiences at the Detroit Opera House 5-10 Mary Manning appeared in Janice Meredith. Miss Manning's Janice is fascinating and charming and holds her audience interested from beginning to end. Robert Drouet as Brom proves himself an artist and acts with appealing sincerity. Other capable performances are given by Burr McIntosh, A. S. Lipman, George Backus, and Amy Richard. Madame Helena Modjeska follows 12-14.

The Telephone Girl did well at the Lyceum 4-10 with Mabel Hite, Harry Bermsen, Flora Parker, and Douglas and Ford. Eugenie Blair in A Lady of Quality 12-17.

A Trip to Coontown was seen at Whitney's 5-10. Bob Cole, Billy Johnson, Sam Lucas, Carter and Hillman, Murphy and Slater, Lloyd Gibbs, and Edna Alexander all scored. Lost in the Desert 12-17.

FREDERICK KIMBALL.

PROVIDENCE.

Charles H. Yale's spectacle, The Evil Eye, did a very large week at the Empire 5-10. It was a big production, excellently staged and presented by a good co. Arthur Borani and Thomas Elliott as Nid and Nod, were the chief funmakers and other prominent parts were well played by Gus Bruno, Charles E. Flynn, George Borani, Mayme Mayo, George W. Kerr, and Lora Lieb. Among the many clever specialties were those by the Phasey Troupe, Charles E. Flynn, Borani and Elliott, and Mayme Mayo and Gus Bruno. The Girl from Maxim's 12-17.

James K. Hackett presented The Pride of Jennico at the Providence Opera House 5-10. Theodora 12-17.

Frank Keenan, starring in A Poor Relation, writes that his co. is doing an excellent business through the West. He states that he is arranging for a big production of the Hon. John Grigsby next season.

HOWARD C. RIPLEY.

LOUISVILLE.

Macauley's Theatre will be dark until 8-10, when The Sorrows of Satan will be presented.

A Hole in the Ground proved a potent attraction at the Avenue Theatre 4-10. The co. is capable. Charles Cowles acquitted himself especially well as the stranger. On the Stroke of Twelve 11-17.

The Moffett Eagle Stock co. scored a hit in Lost 24 Hours 5-10. It gave Robert Wayne, Frank Lyman, Esther Lyon, Virginia Drew Trescott, and particularly Oscar Eagle, opportunity for artistic work. Mr. Eagle was warmly welcomed by the Temple audiences upon his return to the cast after a serious illness.

The next attraction at the Auditorium will be The Manager, by an amateur cast, 15, 16.

Gustave Frese has been elected the new director of the Louisville Liederkranz Society.

CHARLES D. CLARKE.

OMAHA.

At the Boyd 30, 31 The Belle of New York introduced Mae Taylor, Beulah Dodge, Edward J. Connelly, and Arthur Deagon. The chorus was unusually good. The Burgomaster 1-3 met with a hearty reception. Harry Davenport as Peter Stuyvesant was very droll. William Reilly Hatch and Ruth Yorrington appeared to advantage. The balance of the cast was good, costumes rich, and chorus effective. At the White Horse Tavern 4-6: [illegible] Alice Nielson 9, 10. A Female Drummer 11-13. The Fairy Farm 15-17.

JOHN K. RINGWALT.

CLEVELAND.

[illegible] the theatres for the week of [illegible] The Lion and the Mouse, Opera House. [illegible] The Heart of Maryland, Lyceum. [illegible] The Angel of the Alley will hold forth at the Cleveland.

[illegible] Blauvelt will sing 15 at Auditorium Hall, under the auspices of the Symphony Orchestra.

WILLIAM CHASTON.

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CORRESPONDENCE

ALABAMA.

BIRMINGHAM. JEFFERSON THEATRE (R. S. Hughes, manager): The Wilbur-Kirwin Opera co. Oct. 31-3; good business; performances good. The Christians 5, 6. Mathews and Bulger 7. The Prisoner of Zenda 8. Innes' Band 13. Murray and Mack 15. Thomas Q. Seabrooke 21. James-Kidder 22. Ward and Vokes 23. Rupert of Hentzau 24. The Braunig Dramatic co. 26-4, save 29, when Town Topics comes. —AUDITORIUM (Ben S. Theiss, manager): Klimt-Hearn co. 29-3; big houses. The following plays were well presented: Tribby, The Commander, Held by the Enemy, The Power of Gold, The Diamond Breaker, A Nutmeg Match, The Fatal Card, and Jim the Penman. A Trip to Tramptown 9, 10. Hoyt's Comedy co. 12-17. The Belle of Manila 19, 20. Fred Eder's Night Owls 21, 22. Quo Vadis 23, 24.—LYCEUM (H. K. White, manager): Alf. Taylor 8. Honorable Luther Mawship 21. S. M. Spedon Dec. 14.

MONTGOMERY. McDONALD THEATRE (G. F. McDonald, manager): Palmer's co. presented Ten Nights in a Bar Room to good business, matinee and evening 3. The largest audience of the season, at this popular house greeted the Perrichi-Beldeni co., which opened for the week 5, presenting A Woman's Love. —MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Self and Lady to large audience 1. Mathews and Bulger in The Night of the Fourth 6. The Christian 7. The Prisoner of Zenda 10.

MOBILE. THEATRE (J. Tannebaum, manager): Charles B. Hanford in Private John Allen Oct. 29, fair business; audience pleased. Rusco and Holland's Minstrels 30; satisfactory performance; topheavy house. Self and Lady 2, 3; poor play, attendance light. Mathews and Bulger 5. The Christian 9, 10.

selma. ACADEMY OF MUSIC (Rees and Long, managers): Maloney's Wedding 1 to moderate business; co. good. Too Rich to Marry 7. The Christian 8. The Prisoner of Zenda 9.

CLIFTON SPRINGS. ELEY OPERA HOUSE (Henry J. Rosenstihl, manager): Perrichi-Beldeni co. 12, 13. Hoyt's Comedy co. 16.

DECATUR. POTTER'S OPERA HOUSE (T. P. Littlejohn, manager): Ten Nights in a Bar Room 2 to small house.

SHEFFIELD. OPERA HOUSE (Elmore and McMillen, lessees): Ten Nights in a Bar Room to good house 1. A Trip to Tramptown 13.

ARIZONA.

PHOENIX. DOERIS THEATRE (Nick Wagner, manager): Leon Herrmann 9, 10. Harry Corson Clarke 14. Richards and Pringle's Minstrels 17. Stuart Robson 19. The Stowaway 22.

PRESCOTT. BAKER'S OPERA HOUSE (Nick Wagner, manager): Harry Corson Clarke 13. Richards and Pringle's Minstrels 16. The Stowaway 21.

ARKANSAS.

HOT SPRINGS. GRAND OPERA HOUSE (Bingham and Head, managers): The Sorrows of Satan pleased a large audience Oct. 30. The Star Boarder 31; fair house and performance. Morton-Kress co. in The Green Eyed Monster, The Devil's Mine, and The Two Orphans 1-3; attendance and performances fair. Mistakes Will Happen 6. Sherlock Holmes 7. Zaza 9. Field's Minstrels 14. Way Down East changed from Dec. 6 to 4.

CONWAY. OPERA HOUSE (N. T. Hawkins, manager): Morton-Kriss Repertoire co. 1-3 failed to appear. Travess-Vale co. in After the War 9. Luther Mawship 12.—ITEM: Frank Healy joined the Travess-Vale co. as advance man last week at Pine Bluff, Ark.

FORT SMITH. TILLES THEATRE (George Tilles, manager): The Star Boarder Oct. 29; good performance to small audience. Charles Dickson in Mistakes Will Happen 8. Sherlock Holmes 9. Zaza 12.

CALIFORNIA.

OAKLAND. MACDONOUGH THEATRE (Gottlob, Marx and Co., lessees): Quo Vadis Oct. 29; fair house; performance fine and deserving better recognition. That Man 3; good performance; good business; Walter Walker and Mildred St. Pierre were clever in leading roles. Boston Lyric Opera co. 5-11.—DEWEY THEATRE (Lambers Stevens, manager): Stevens Stock co. presented A Tale of Two Cities 29-4 to packed houses; Lambers Stevens, as Sidney Carton, was the life of the play, and received good support. Fallen Among Thieves 5-11.

LOS ANGELES. THEATRE (H. C. Wyatt and Co., managers): Whitney and Knowles' Quo Vadis filled a most satisfactory engagement 1-3; Mason Mitchell scored a personal hit. West's Minstrels 4, 5. A Runaway Girl 6-10. Leon Herrmann 12-14.—MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Florence Roberts and the Alwin-Leslie co. in A Suit of Sable were excellently fit, and drew good houses 27-3. The Rogues' Comedy co. 4-10.—HAZARD'S PAVILION: Maurice Grau Grand Opera co. 9, 10, in La Boheme, Romeo and Juliet, and Lohengrin.

FRESNO. BARTON OPERA HOUSE (R. G. Barton, manager): West's Minstrels Oct. 29; S. R. O.; excellent performance. Brown's in Town 2. Whitney and Knowles' Quo Vadis 5. Lee, hypnotist, 7-12. Whose Baby Are You 13. Stuart Robson 14. Beach and Bowers' Minstrels 19. Leon Herrmann 22. Royal Marine Band 23. Boston Lyric Opera co. 26. Richards and Pringle's Minstrels 29.

BAKERSFIELD. SCHIRNER OPERA HOUSE (W. H. Scribner, manager): Frank Cosley co. Oct. 22-29; good houses; fair performances. Jessie Shirley 29-3; full houses; good performances. Repertoire: The Sheaf of Arrows, The Country Girl, The War of Wealth, A Woman's Power, The Maid of the Mill, and For Liberty and Love. Brown's in Town 13.

SAN JOSE. VICTORY THEATRE (Charles P. Hall, manager): West's Minstrels (return) Oct. 28; good house. Dailey co. 29-3. Quo Vadis 6.

SAN BERNARDINO. OPERA HOUSE (Martha Kiplinger, manager): West's Minstrels Oct. 31 instead of 6; full house; excellent performance. Brown's in Town 7.

SAN DIEGO. FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

COLORADO SPRINGS. GRAND OPERA HOUSE (S. N. Nye, manager): At the White Horse Tavern Oct. 31 drew well; the co. being much above the average; Charlotte Crane, one of the prettiest members of the co., was well received, having at one time resided here. A Texas Steer 3 was well presented; business good. A Day and a Night 5. Frank Daniels 6. Neill Stock co. to. A Bell Boy 12. Frederick Warde 14, 15.

CRIPPLE CREEK. GRAND OPERA HOUSE (D. R. McArthur, manager): Leon Herrmann to good house Oct. 21. At the White Horse Tavern 28, 29; excellent co.; crowded house. A Texas Steer 1; good co.; crowded house. A Day and a Night 4; excellent co.; S. R. O. Where is Cobb 6. Neill co. 8. A Bell Boy 11 and 13. Frederick Warde 16, 17. Kelly's Kids 18. Quo Vadis 20, 21.

PUEBLO. GRAND OPERA HOUSE (H. F. Sharpless, manager): At the White Horse Tavern Oct. 30; good business; good co. A Texas Steer 2; full house; audience pleased. James Neill co. 9. Frederick Warde 12, 13. King of the Opium Ring 16. A Bell Boy 17. Alice Nielsen 19.

GRAND JUNCTION. PARK OPERA HOUSE (Edwin A. Haskell, manager): Leon Herrmann Oct. 27; large business; performance good. A Texas Steer 29; good business; performance good. A Day and a Night 9.

GREELEY. OPERA HOUSE (W. A. Heaton, manager): At the White Horse Tavern 1; large business; good performance. Dark 5-10.

OURAY. WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark. Wicked London 17. Two Merry Tramps 29.

ASPEN. WHEELER OPERA HOUSE (Billy Van, manager): A Texas Steer Oct. 30; fair performance; fair house. A Day and a Night 8.

CONNECTICUT.

HARTFORD. PARSONS THEATRE (H. C. Parsons, manager): George W. Wilson co. finished a successful week 3, the New Minister 5-7, repeated the success of a few years ago. Naughty Anthony and Madame Butterfly 8. Mme. Ernestine Schumann-Heink 9. Francis Wilson 10, 11.—POLI'S OPERA HOUSE (Jennings and Graves, managers): Reilly and Woods co. presented the best vaudeville bill of the season 24-3; large audiences. Gus Mortimer Gluck gave a lively burlesque and olio bill 5-7. Good business. Al. Reeves' co. 8-10. An African King 12-14.—ITEM: The Chinese of Nutmeg Hall, a play by local amateurs at East Grand Hall, 5-10. A. J. McKNIGHT.

BRIDGEPORT. PARK CITY THEATRE (C. E. Bunnell, lessee; Walter L. Rowland, manager): Under the Red Robe 5. Theodora by Mrs. Bronson Howard and Melbourne MacDowell 7, superb production. Naughty Anthony and Madame Butterfly 9. The Rogues' Comedy 10. Katherine Robert 12-17. Lulu Glaser 19. Burton Holmes 20. Hi Henry's Minstrels 21. Sarah Cowell Le Moyne 23. Aronson 26. Burton Holmes 27. Dec. 4, 10-17.—SHEILD'S THEATRE (Edward S. Smith, manager): A Romance of Coon Hollow to good business 1-3. The Bloodhounds of The Kaiserhunters Kids 5-7 pleased good houses. Elite Stock co. 12-17. W. P. HOPKINS.

NORWICH. BROADWAY THEATRE (Jos. W. Jackson, manager): The Phelan Stock co. rounded a week of fair business 3, having given a list of standard plays in a very creditable manner. Under the Red Robe 6 played to a large and enthusiastic audience; Paul Gilmore, as Gil de Berault, played in a forceful and magnetic manner, and Francis Gaunt, as Rene, was admirable; the rest of the co. only fairly good. Our New Minister 8. International Opera co. 9. Mrs. Le Moyne in The Greatest Thing in the World 14.

NEW LONDON. LYCEUM THEATRE (Jos. W. Jackson, manager): Corse Payton Stock co. 5-10 opened to a crowded house; co. well balanced; specialties good. Repertoire: Woman Against Woman, Taken from Life, Young Mrs. Winthrop, Her Lord and Master, A Desperate Game, Only a Farmer's Daughter, Eagle's Nest, A Noble Woman, and On the Rappahannock. Daniel Sully 12. Sarah Cowell Le Moyne 13. Nell Burgess 14.

NEW BRITAIN. RUSSWIN LYCEUM (Gilbert and Lynch, managers): Elroy Stock co. opened for a week 5 in The Cups and Downs of Life to capacity and pleased; business continues good; other plays first half of week. The Siege of Pekin, Sapho, Hans Hanson, and Ten Nights in a Bar Room. The County Fair 12. The Heart of Chicago 16. The Bowery After Dark 17.—ITEM: The directors of the Opera House have leased it to W. W. Hanna, of this city. The theatre will be reopened at once.

DERBY. OPERA HOUSE (A. Dehaan, manager): The Three Musketeers 1; a large and pleased audience. Phelan Stock co. 5-10, presenting first half of week The Great Randolph Mystery, Led Astray, Held by the Enemy, and In Sight of St. Paul's; excellent business and performances. International Opera co. 12. Ellie Akerstrom 14. When We Were Twenty-one 23.

WATERBURY. POLI'S THEATRE (Jean Jacques, manager): Under the Red Robe 1. Naughty Anthony and Madame Butterfly filled the house with an enthusiastic audience 6. Theodora 8.—JACQUES' OPERA HOUSE (Jean Jacques, manager): A Night in Chinatown attracted good business 1-3. Peck's Bad Boy 5-7 pleased large audiences. Aunt Hannah 8-10. Sawtelle Dramatic co. 12-17.

MIDDLETOWN. THE MIDDLESEX (Henry Engel, manager): Under the Red Robe 2. A competent co., headed by Charles E. Evans and Valerie Bergere, presented Madame Butterfly and Naughty Anthony to a delighted audience 7. Other People's Money 17. Katherine Robert co. 19-24.

WILLIMANTIC. LOOMER OPERA HOUSE (John H. Cray, manager): Uncle Sam in China 6; fair scenery; topheavy house. Under the Red Robe 7. Daniel Sully 10.

BRISTOL. OPERA HOUSE (W. E. Michael, manager): The Three Musketeers 2; packed house; performance satisfactory.

NEW MILFORD. OPERA HOUSE (J. R. Johnson, manager): The Doctor's Warm Reception 13. Side Tracked 28.

DELAWARE.

MILFORD. ARMORY HALL (W. E. Lank, manager): West's Empire Repertoire co. opened 2 for two nights in The Bells and Dr. Jekyll and Mr. Hyde; good opening house; audience satisfied; co. gave no performance on Saturday. Gus Sun's Minstrels 29.

FLORIDA.

JACKSONVILLE. PARK OPERA HOUSE (J. D. Burbridge, manager): Braunig Dramatic co. Oct. 29-3; good houses in A Soldier's Sweetheart, The Secret Enemy, The Ironmaster, A Social Highwayman, Credit Lorraine, Just Before Dawn, Lights and Shadows, Friends, Hazel Kirke, and Under the City Lamps. Rusco and Holland's Minstrels 7.

PENSACOLA. OPERA HOUSE (J. M. Coe, manager): Rusco and Holland's Minstrels 3; S. R. O. Klimt-Hearn co. 5-10.

GEORGIA.

SAVANNAH. THEATRE (Fred G. Weis, manager): The Braunig Dramatic co. 5-9, presenting Credit Lorraine, Under the City Lamps, A Secret Enemy, The Ironmaster, A Social Highwayman, A Soldier's Sweetheart, Friends, Hazel Kirke, and Just Before Dawn, opened to S. R. O. and proved to be the best repertoire co. seen here at popular prices; Sammy Brown, the Savannah lad with this co., had a hearty welcome. Innes' Band 10. James-Kidder 12. Mathews and Bulger 13. Rusco and Holland's Minstrels 16. Rupert of Hentzau 17. Murray and Mack 21. A Milk White Flag 22. Too Rich to Marry 23, 24. Town Topics 26. The Rounders 28. The Spider and the Fly 30. ITEM: The city is crowded with visitors, and the Elks' carnival is now on and doing large business.

ATLANTA. GRAND (Henry and Julius De Give, managers): Too Rich to Marry 5, 6; medium business; performance good. Innes' Band 7; good business; pleased audiences. Mathews and Bulger 9, 10. Louis James and Katherine Kidder 14. Faust 15. Murray and Mack 16, 17.—COLUMBIA (Henry and Julius De Give, managers): A Trip to Tramptown 5, 6, opened to good business; audience pleased. Klimt-Hearn co. 12-17.

MACON. ACADEMY OF MUSIC (Henry Horne, manager): The Prisoner of Zenda Oct. 30; large and appreciative audience; Vaughn Glaser as Rudolph, King of Euritania and Rudolf Rissendyll was well received. Self and Lady 31 to the capacity. Innes' Band 8. Mathews and Bulger 12. Morrison's Faust 14. Murray and Mack 22. Town Topics 23. A Milk White Flag 29.

AUGUSTA. GRAND OPERA HOUSE (W. L. Brenner, manager): The Christian 2; good business; performance excellent; Julia Stuart was an ideal Glory Quayle. The Myrkle-Harder co. 5-10; big business; performances good. Morrison's Faust 12. James-Kidder 13.

CARROLLTON. MOORE'S OPERA HOUSE (J. P. Moore, manager): Cole-Rooke 12-17. Palmer's Ten Nights in a Bar Room 29.

NEWNAN. REESE OPERA HOUSE (Bowman and Glover, managers): Palmer's Ten Nights in a Bar Room 29.

BAINBRIDGE. OPERA HOUSE (J. I. Sellers, manager): Edwin L. Barker, monologue play, Pleasant Valley 2; a good entertainment, but small audience.

AUGUSTA. GLOVER'S OPERA HOUSE (Furlow and Jones, managers): Olympia Opera co. 6, 7. Ten Nights in a Bar Room 13.

WAYCROSS. JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Sam Jones lectured 8.

BRUNSWICK. GRAND OPERA HOUSE (E. D. Wolffe, manager): Dark Oct. 29-3.

IDAHO.

BOISE CITY. COLUMBIA THEATRE (James A. Pinney, owner and manager): Ole Olsen Oct. 31, 1; good business; everybody pleased. Kelly's Kids 2 to packed house. A Wise Guy 3; good house. The Girl from Chili 6. The Corner Grocery 7. Under Sealed Orders 8.

POCATELLO. PAVILION (H. B. Kinport, manager): Ben Hendricks in Ole Olsen Oct. 30; large house and general satisfaction. John Lindsey 7, 8.

ILLINOIS.

PEORIA. GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Brass Monkey drew well 4; good performance. In spite of a tremendous political demonstration 5 Robert B. Mantell had a good audience; A Free Lance was highly satisfactory. A large crowd saw The Tide of Life 6, and heard the election returns; after the regular performance a vaudeville programme was given.—AUDITORIUM THEATRE (W. F. Munger, manager): A Merry Chase 6; theatre packed; the co. was excellent; two performances were given.

SPRINGFIELD. CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Courting at Green's Oct. 30; fair house; pleased audience. We Twins of Tennessee 2; good business; audience satisfied. Van Dyke and Eaton co. 4; house well filled; performance good. A Brass Monkey 6. The Belle of New York 8. Way Down East 9. Kellar 10. Van Dyke and Eaton co. 11. City Sports 12. A Wise Woman 13. Holden Comedy co. 15, 16.

LINCOLN. SNELL'S OPERA HOUSE (Hugh A. Snell, manager): Van Dyke and Eaton co. Oct. 29-3 in A Parisian Princess, The Law of the Land, Two Nights in Rome, Friends, Across the Trail, France in 1794, and Jack's Wife; good business; fair performances. Kellar 10. A Run on the Bank 20.—ITEM: Prawner Bill's Wild West, Show's and Orringe's co. 1-3, and the Boston Bloomer Girls were here.

ALTON. TEMPLE THEATRE (W. M. Savage, manager): We Twins of Tennessee 1; good house and performance. Ward and Vokes in The Floor Walker 4 pleased S. R. O. Robert B. Mantell 10. Way Down East 11. A Wise Woman 12. Dodge's Minstrels 18. Under the Dome 27. A Lion's Heart 28. The Watch on the Rhine 29. A Run on the Bank 30. Sue Hopkins 30.

CHAMPAIGN. WALKER OPERA HOUSE (C. J. Hamilton, manager): Cummings Stock co. presented Cap'n Swift, Peaceful Valley, A Guilded Fool and Pink Dominoes to good audiences Oct. 29-2; co. good. A Texas Mother 3; large house. Marie Trumbull was the star of the colony and delighted the students. Marie Tempest also came in for applause; prices regular; complete success.

ROCKFORD. OPERA HOUSE (T. J. Hanks, manager): At Piney Ridge Oct. 29; fair house; play well received. Way Down East 1; S. R. O.; co. good and play enthusiastically received. James Whitcomb Riley delighted a good house 1. The Missouri Girl failed to please a small house 2. A Brass Monkey 12. A Runaway Girl 15.

BLOOMINGTON. GRAND OPERA HOUSE (J. T. Henderson, manager): William Collier in On the Quiet Oct. 31; fair house; excellent co., and one of the best farce-comedies ever seen here. The Night Before Christmas 2; topheavy house; fair performance. A Brass Monkey 7. Way Down East 8. The Belle of New York 9.

DECATUR. POWERS' GRAND OPERA HOUSE (T. F. Given, manager): A Brass Monkey 5; only fair attendance account politics. McFadden's Row of Flats 6; house and co. good. Courting at Green's 8. Holden Comedy co. 12-14. Blue Jeans 15. The Watch on the Rhine 16. A Hole in the Ground 19. The Belle of New York 20. The Burgomaster 21.

AURORA. OPERA HOUSE (J. H. Plain, manager): Way Down East 1; pleased a full house. Miss Hobbs, light house, 5. Kellar 8. Humpty Dumpty 9. A Brass Monkey 10.—ITEM: The entire house was sold for Way Down East within one hour after box office opened.

GENEVA. McALLISTER'S OPERA HOUSE (F. A. Calkins, manager): The Night Before Christmas Oct. 31 to a large and well pleased audience. Darkin Green 2, performance excellent; full house. Miss Hobbs 3 to small house. Humpty Dumpty 8. Blue Jeans 9. Frank's Alley 13. Two Married Women 17.

JOLIET. THEATRE (William H. Hulshizer, manager): Hanlon's Superba 1, 2 to capacity; performance excellent. The Night Before Christmas 3 to a large and well pleased audience. The Eleventh Hour 6. Way Down East 7. Hoyt's A Brass Monkey 9. Humpty Dumpty 10.

HENSON. MILNES OPERA HOUSE (G. Milnes, manager): Nashville Students, original, united with the Black 400 Comedy co., fair performance, good house, 1.—AUDITORIUM (Shelly and Jackson, managers): To be opened in about a month or six weeks.

BELLEVILLE. ANHEUSER BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. Oct. 31; played to good house. McFadden's Row of Flats 4 to S. R. O.; very amusing. German Stock co. 7. A Merry Chase 10.

OTTAWA. SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Miss Hobbs 2; small but appreciative audience. David Higgins in Courting at Green's 4; pleased medium sized audience. McFadden's Row of Flats 9.

PARIS. SHOAFF'S OPERA HOUSE (L. A. Shoaff, manager): Frank Keenan in A Poor Relation 6; large and appreciative audience. Holden Comedy co. 15-17. Carl A. Haswin in A Lion's Heart 22. They Want Me 24. Chattanooga 27. For Her Sake 30.

WATSEKA. THEATRE (Charles Hogue, manager): Quo Vadis Oct. 29; pleased a good house. Cummings Stock co. in Captain Swift and A Gilded Fool 3; pleased large audiences.

STREATOR. PLUMB OPERA HOUSE (J. E. Williams, manager): The Night Before Christmas Oct. 29; fair and pleased audience. Way Down East 2; S. R. O.; excellent performance.

SPITHOLM. AUSTIN OPERA HOUSE (Edward Austin, manager): Benedict's Quo Vadis pleased a full house Oct. 30. Lyceum Twins in A Merry Chase 9. A Poor Relation 16. Blind Boone 27.

GALESBURG. ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Blue Jeans 4; good business. Courting at Green's 7. The Eleventh Hour return 9. A Brass Monkey 11.

ROCK ISLAND. HARPER'S THEATRE (Steve F. Miller, manager): Little Egypt 6. Blue Jeans 8. Olivette Haynes 11-17. Way Down East 18. Katie Emmett 20. A Brass Monkey 25.

OTTAWA. OPERA HOUSE (Fred W. Beecks, manager): Way Down East 3; S. R. O.; performances excellent; Beryl Hope, Robert Fischer, and Francis Byrne were especially good.

JACKSONVILLE. GRAND OPERA HOUSE (G. M. Luttrell, manager): Gramophone 7. La Pearl's Combination 15.

GLEASBORO. GRAND OPERA HOUSE (E. B. Stelle, manager): Kinetoscope Oct. 19, 20; good business; fair performances. Old Arkansaw 21.

PANA. NEW GRAND: Benedict's Quo Vadis 1; S. R. O.; audience pleased. Ten Nights in a Bar Room 10. Kellar 20.

SAVANNA. EAGLE OPERA HOUSE (B. Pulford, manager): The Missouri Girl 7. White's Faust 22.

INDIANA.

SHAMBAUGH. GRAND (T. J. Groves, manager): Holden Comedy co. Oct. 29-3 drew good houses in Nobody's Claim, The Village Fool, Knobs o' Tennessee, Eve, the Sideshady, and Dixie Land; co. also played 5 and 6 in A Barrel of Money and Vaudeville. In Old Kentucky 16. The Belle of New York 17.—PEOPLE'S (T. J. Groves, manager): The Convict's Daughter 4; large audience; performance acceptable. Davy Crockett 11. Anna Eva Fay 12-17.

FORT WAYNE. TEMPLE THEATRE (T. E. Stouder, manager): Little Irene Myers co. had a successful engagement Oct. 22-27. Repertoire: The Ensign, The White Rat, The Stowaway, Little Lord Fauntleroy, The Two Orphans, and Under Two Flags. We Twins of Tennessee 29; fair business. A Brass Monkey 31; good attendance and performance. The Little Minister 6. William Collier 8. Augustus Howell 9. The Watch on the Rhine 12. The Night Before Christmas 14. The Only Way 17. Modjeska 20.

PERU. MILLER OPERA HOUSE (H. L. Miller, manager): A Brass Monkey 2; good business; fair performance. Standard Stock co. 5-10, presenting A Young Hero, Meg's Sacrifice, McNulty's Visit, After Twenty Years, Mabel Heath, and The Dark Side of a Great City. The Eleventh Hour 16. A Breezy Time 21. Alvin Joslin 23. Lester Opera co. 26-28. City Sports 29.

RICHMOND. THE GENNETT (Murray and Swisher, managers): The Little Minister Oct. 30. Modjeska 8. A Poor Relation 9. The Belle of New York 14. Davy Crockett 20. A Runaway Girl 23.—THE PHILLIPS (Murray and Swisher, managers): Standard Stock co. 12-17. A Tin Soldier 21. Orange Blossoms 22.

HARTFORD CITY. VAN CLEVE THEATRE (W. L. Van Cleve, manager): Barbour Theatre co. 5-10 in Man and Master and A Night Off 5, 6; S. R. O. good performances. What Happened to Jones 12. Chicago Opera co. 15. Manning and Yale Vaudeville co. 16, 17. The Eleventh Hour 20. A Poor Relation 24. A Wise Woman 27. Si Plunkard 30.

ELWOOD. OPERA HOUSE (J. A. Kramer, manager): Little Irene Myers co. Oct. 29-3 in The White Rat, The Two Orphans, The Stowaway, Ten Nights in a Bar Room, The Ensign, and The Maid of the Mill; pleased fair houses. Mack-Fenton co. 8-10. Metropolitan Stars 14. Courting at Green's 16. Davy Crockett 17.

KOKOMO. SIPE THEATRE (G. W. Sipe, manager): Dark Oct. 29-3. Chicago Opera co. 7. A Convict's Daughter 8. Kidnapped in New York 12. Davy Crockett 16. The Night Before Christmas 22. Kellar 23. A Wise Woman 26. The Eleventh Hour 29. A Poor Relation 30.—OPERA HOUSE (F. E. Henderson, manager): Della Rocca 10.

LOGANSPORT. DOLAN'S OPERA HOUSE (Edward and Robert Dolan, managers): We Twins of Tennessee Oct. 30; pleasing performance; fair house. A Brass Monkey 1; fair house; good co. The Little Minister 5. The Bowery After Dark 8. Manning and Yale co. 10. The Watch on the Rhine 13. Humpty Dumpty 21.

ANDERSON. GRAND OPERA HOUSE (J. V. Cook, manager): A Brass Monkey Oct. 30 pleased a large audience. Andrew Robson 7 in The Royal Box; excellent performance; good business. A Poor Relation 8.—ITEM: Jackson and Mustard have closed their The World co.

MUNCIE. WYSOR'S GRAND OPERA HOUSE (H. E. Wysor, manager): Murray Comedy co. Oct. 29-1 in The Fatal Card, Just Before Dawn, A Bachelor's Ward, and A Soldier's Honor; business and performances poor. The rest of the week was not filled because of counter attractions incident to the campaign.

TERRE HAUTE. GRAND OPERA HOUSE (T. W. Rachelle, Jr., manager): William Collier in On the Quiet to large and delighted audience 1. The Little Minister 2. Murray Comedy co. opened for a week 5 with A Bachelor's Ward; large house; audience pleased.

CRAWFORDSVILLE. BUCKLEN OPERA HOUSE (Jo Carpenter, manager): A Guilty Mother 2-3; strong co.; good houses. Way Down East 6; play excellent; receipts $744; breaking house record. Sandy Bottom 8. Midnight in Chinatown 14. Humpty Dumpty 19. Over the Fence 17. In Old Kentucky 23.

DANVILLE. TODD THEATRE (Charles W. Todd, manager): Mack Fenton co. 1-3 in The Plunger, The Heart of Kentucky, and A Green Eyed Monster were well received; business good. Hibbitt's Comedians 12-17. Side Tracked 19. A Breezy Time 22.

NEW CASTLE. ALCAZAR OPERA HOUSE (R. F. Trueblood, manager): A Poor Relation 1; S. R. O.; audience pleased. Metropolitan Players 5-10 in The Three Musketeers, The Corsican Brothers, Fate, Nobody's Claim, and our Boys.

SOUTH BEND. BLESSING'S OPERA HOUSE (Burt Dodge, manager): A Poor Relation 5; large house; excellent performance. Chicago Opera co. 12. Earl Dean co. 13-17. The Colored and I 19. Mack Fenton co. 22-24.

ROCHESTER. OPERA HOUSE (Theodore F. Geddes, manager): A Poor Relation 1, 2; small house; performance good. A Breezy Time 10. A Wise Woman 16.

PORTLAND. AUDITORIUM (Andreas and Eitel, managers): Kaiser Stock at Ranger Oct. 31 and 1; capacity.

SEYMOUR. GRAND OPERA HOUSE (W. P. Dunn, manager): A Poor Relation 9. Side Tracked 10. A Lion's Heart 22.

COLUMBUS. CRUMP'S THEATRE (E. F. Gottschalk, manager): A Poor Relation 6. Hells Bill 12. Davy Crockett 20. A Wise Woman 27.

WABASH. HARLEY'S OPERA HOUSE (F. M. [illegible]

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Harter, manager): Leopold Weston and Byrnes Vaudeville co. 17.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Miss Hobbs 1. Way Down East 5; large house; pleasing performance.—AUDITORIUM (Harry G. Sommers, manager): N. C. Goodwin and Maxine Elliott 2, presenting When We Were Twenty-one to capacity. The two stars have an excellent co. The play is delightful. Cummings Stock co. 6-10 to good business, presenting Peaceful Valley, Idaho, Pink Dominoes, A Gilded Fool, The Burglar, and Captain Swift.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Blue Jeans 1; good business; performance fair. Lester Opera co. 8-10. The Convict's Daughter 21. A Poor Relation Dec. 1.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, manager). Clarence L. Bangdufer, impersonator, 3. Charles Mortimer co. 7-10 canceled. Our German Cousin 29.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. T. Bailey, manager): Blue Jeans 2; packed house; pleased audience. White's Faust 14. The Convict's Daughter 27. Lawyer Steele from Bangor 30.

MADISON.—GRAND OPERA HOUSE (Sheik and Graham, managers): Keystone Dramatic co. Oct. 28-3; light houses well pleased. A Poor Relation 7.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): W. H. Hartigan 17. Chattanooga 26. Kalbfleisch's Minstrels 29.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): The Girl from Idaho 6. Side Tracked 13. The Eleventh Hour 17.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): A Merry Chase Oct. 26; fair house; good performance.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): The Sorrows of Satan 13. The Belle of New York 16.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): The Watch on the Rhine 14. Kellar 23.

SCHELLSBURG.—WILD'S OPERA HOUSE (Ernest Wild, manager): A Poor Relation 7. Davy Crockett 15.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): A Homespun Heart Oct. 25 pleased a good house.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Sandy Bottom 9.

LA FAYETTE.—GRAND OPERA HOUSE (Max Boon, manager): The Bowery After Dark 12.

GREENSBURG.—GRAND OPERA HOUSE (A. Gayert, manager): Chicago Opera co. 12.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (Aaronson and Morgan, managers): Harrison Brothers' Minstrels Oct. 31; S. R. O.; audience pleased.

LEHIGH.—BIJOU THEATRE (Boone Williams, manager): Dark.

IOWA.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): Robert B. Mantell 2 in A Free Lance; ante-election business; principals and play very pleasing. David Higgins and Georgia Waldron brought their new Courting at Green's 3 to good business, and made a hit; the cast is of uniform merit; the play pleases more as one reflects on its peculiar construction. Misses McKean and Davis deserve mention. The Belle of New York 5. Beulah Dodge was "it," or "her." Messrs. Connelly, Deagon, Tallman and Kane followed on closely in popular approval; Little Mae Sailor (with a very bad cold) won sympathy and plaudits; good ensemble. Clay Clement in The New Dominion 7; small but enthusiastic audience. The Missouri Girl 9. The Royal Box 14. A Brass Monkey 15. Walker Whiteside 21. The Princess Chic 22.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Belle of New York "stood 'em up" 1; delighted house; Virginia Ross, as "Betty the Bar," did a very clever piece of character work, though she did not speak a line. Hans Hanson 3; good houses; co. satisfactory. Frank E. Long co. opened 5 to S. R. O. in Peaceful Valley. At the White Horse Tavern 8. Frank E. Long co. return 10. The Tide of Life 15. Sherlock Holmes 16. Martin's U. T. C. 17. Two Married Men 23. Zaza 24.—ITEMS: Manager Bear, of Sioux Falls, was in town 1 consulting with Manager Beall.—McSorley's Twins failing to show up Frank E. Long co. booked for a return on 10.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Burgomaster Oct. 30, 31; large business; excellent performances. Clay Clement in The New Dominion pleased a large audience 1.—GRAND OPERA HOUSE (William Foster, manager): A Bunch of Keys 29-31; good business and performances. Slayton Stock co. 5-7. Under the Dome 8-10.—MIRROR THEATRE (F. F. and L. F. Blyler, managers): People's Stock co. presented Faust and After Twenty Years 29-3; good business; F. C. Huebner scored in both plays. Married Life and Monte Cristo 5-10.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): House dark Oct. 31 1. Nashville Students 2; pleased fair sized house. Robert B. Mantell in A Free Lance 3; good business; appreciative audience. The Chase-Lister Theatre co. in Mystic Mountain 4; fair performance. House dark 5. The Belle of New York 6. Blue Jeans 7. Clay Clement 8. The Missouri Girl 11. GRAND OPERA HOUSE (Fred Kuehl, manager): Willard Dramatic Stock co. 29-3; business light on account of political demonstrations.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): The Night Before Christmas Oct. 26; performance fair; business fair. Finnigan's 400 30 canceled. Robert B. Mantell 31 in A Free Lance; fine performance; business good. Under the Dome 1; light business. Mattie Vickers' co. 5-10 canceled. Clay Clement 6 in The New Dominion; large and appreciative audience. Railroad Jack 12. Hogan's Alley 20. Charles Dickens 22. A Brass Monkey 26.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Robert B. Mantell in A Free Lance 1; moderate house. Under the Dome 2 to topheavy business. The Belle of New York 3; good audience pleased; Arthur Deagon, Flo Perry, George Tallman, Mae Sailor, and Beulah Dodge scored. Clay Clement in The New Dominion 5; light house. Chase-Lister co. 6-10. A Female Drummer 16.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Dark. The Royal Box 15. Clay Clement 17. Sis Hopkins 20. Princess Chic Opera co. 21. Walker Whiteside 22. Grace Heyer in The Little Minister 24. At the White Horse Tavern 26. Vanity Fair 29.—ITEM: Speaker Henderson and Senator Allison addressed a large audience at the Sangerbund Auditorium 5. S. R. O.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Frank E. Long Oct. 29-4; fairly successful week, presenting The Fatal Card, The Sunny South, The Private Secretary, and Peaceful Valley in satisfactory manner. A Female Drummer 9. Finnigan's 400 10. The Minister Extraordinary 14, 15. Two Married Men 25. Across the Pacific 28.

OSKALOOSA.—MASONIC OPERA HOUSE (F. M. Fritz, manager): A Midnight Bell Oct. 25, good business; co. fair. A Wise Woman 26, good business. McSorley's Twins 30 and Sappho 1 canceled. Railroad Jack 5; fair co. and business. A White Elephant 7; fair business. The Tide of Life 10. The Missouri Girl 16. A Brass Monkey 24. A Merry Chase 27. Zaza 28.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Because She Loved Him So 1. Robert B. Mantell 6 in A Free Lance; good house; play has an interesting plot in the unfolding of which several effective climaxes are reached. Mr. Mantell has a part which gives scope to his abilities. The Tide of Life 8. Clay Clement 10.

SIOUX FALLS.—METROPOLITAN OPERA HOUSE (R. O. Ellsworth, manager): Under the Dome 6; S. R. O.; delighted audience. The Waifs of New York 22. The Mystic Midgets (local) 9. A Texas Steer Dec. 1.—ITEM: Manager Crockett, of the Wisner at Eldora, was in the city last week on business.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Slayton's New York Stock co. 2, 3, failed to please a fair house 2; poor house for matinee and night of 3. Plays presented: Cyrano De Bergerac, David Garrick, and The Merchant of Venice. A Wise Woman 10.

FT. DODGE.—MIDLAND OPERA HOUSE (S. T. Meservey, manager): The Belle of New York 2 was enthusiastically received by a packed house. Under the Dome 7. The Tide of Life 13. Vanity Fair 15. Sapho 21.

ELDON.—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): A Wise Woman pleased good audience 2. Quo Vadis 6 canceled. Colonel H. W. J. Ham 21.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Slayton Stock co. presented Cyrano de Bergerac 1; large audience; failed to please. The Girl from Chili 12.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): What Happened to Jones Oct. 29; fair house; receipts, $125; good performance. Railroad Jack 7. Temple Quartette 10. Under the Dome 12.

CENTERVILLE.—ARMORY OPERA HOUSE (C. W. Needles and Co., managers): A Wise Woman Oct. 31; good business. What Happened to Jones 3; pleased large house. Nashville Students 8.

MARSHALLTOWN.—GRAND OPERA HOUSE (R. C. Speers, manager): Clay Clement in The New Dominion 3; good business. Railroad Jack 6. Buckman Comedy co. 8-10. Ferris Comedy co. 12-17.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Dan Sherman in My Daughter's Husband 2; good house; excellent co. Finnigan's 400 12. A Wise Woman 15. Maro 19. Labadie's Faust 23.

KIRKSVILLE.—OPERA HOUSE (Chamberlain, Harrington and Co., managers): Railroad Jack Oct. 31. Because She Loved Him So 2. Robert B. Mantell 7.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): A Merry Chase co. Dec. 11.

RED OAK.—EVANS THEATRE (Frank Hathaway, manager): Dark.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Finnigan's 400 10.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager). Two Merry Tramps Oct. 29; large house; hearty applause was evoked by Billy Ward and James F. Green as the tramps; the real stars of the cast were the Elmore Sisters, the cleverest team seen here in a long time; Bessie Bennett, Otis Wood, Carl Bennett, Charles Hasty, and Eunice Fitch also did good work. A Bell Boy 1; good house; farce hardly up to the average and co. were not near strong enough to carry its weakness; John M. Welch and Anna Young headed the list; the Young Sisters danced tolerably, but aside from these the co. was poor. The Ivy Leaf pleased a fair house 2; the scenery was very pretty, and the people carefully chosen; Edwin Hanford, Spencer Walker, Neil O'Callaghan, Bella Hart, Virginia Clay, Margaret Gallagher, Baby Edith, and Joseph W. Hogan were favorites. A Female Drummer 5. Finnigan's Ball 6. A Black Sheep 8. The Burgomaster 9. A Midnight Bell 10.

THOMAS R. HYATT.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Fabio Romani Oct. 30; good house; Walter Lawrence, in title-role, well received. A Black Sheep 31; large and well pleased audience; good co.; "Big Bill" Devere, who ran a variety theatre here in the early seventies, was given a hearty reception; Lillian Kenwick's songs made a hit. The Stowaway 1 and Finnigan's Ball 2 canceled, and cos. closed. Man of Mystery 3 played to light house with opposition of big Republican rally; Forrest Flood, as the hypnotic man of mystery, did good work. Barlow's Minstrels 5. Two Merry Tramps 6. The Ivy Leaf 7. The Texas Steer 12.—AUDITORIUM (Stewart and Burns, managers): Dr. F. W. Gunsaulus' lecture on Savanarola 30; large attendance.—ITEMS: Ed Woodcock is now property man at the Crawford vice Ralph Ingram resigned.—Miss Maude Shepard, of The Man of Mystery co., had the misfortune to loose the sight of her left eye 3. Little hope of recovery.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): The Ivy Leaf canceled Oct. 29. The Burgomaster 7. Primrose and Dockstader's Minstrels 19. Mistakes Will Happen 22.—CRAWFORD THEATRE (M. J. Cunningham, manager): Mirta reigned supreme at McFadden's Row of Flats 25; big audience. Irish Rough Riders 26; fair performance; good business. Old Arkansaw was satisfactory to fair business 27, 28. One of the largest audiences of the season saw A Female Drummer 8; Willis P. Sweatnam, Nellie O'Neil, and Max Figman were especially clever. A Midnight Bell 8. Oliver Scott's Minstrels 11. Fabio Romani 14.

ATCHISON.—NEW RAGSDALE OPERA HOUSE (Jackson and Conrad, managers): Barlow Brothers' Minstrels Oct. 24 pleased a good house. Fabio Romani 27; good performance; good house. A Wise Woman pleased a good house 29. A Black Sheep 30; performance good; good house. Finnigan's Ball and The Stowaway canceled. A Man of Mystery 2; poor performance; small house. Two Merry Tramps 5. The Ivy Leaf 6. Maloney's Wedding 9. Irish Rough Riders 12. Gay Masqueraders 16. Morey Stock co. 19-24.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Morey Stock co. Oct. 29-3 in A Royal Slave, Faust, Mlle. Satan, Uncle Sam in Cuba, Cleopatra, The Warning Bell, and Humpty Dumpty; S. R. O.; co. better than last year. Irish Rough Riders 9. Si Perkins changed date from 14 to 12. Roney Boys 20. The Two Johns 21. The Hidden Hand 26 canceled. Two Merry Tramps 30 canceled.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Scott's Minstrels Oct. 31; fair performance; good house. A Black Sheep 12. A Midnight Bell 13. Zaza 15. Innes' Band 22. Finnigan's 400 24. A Wise Woman 28. The Ivy Leaf 29.

ABILENE.—SEELYE THEATRE (A. B. Seelye, manager): Morey Stock co. Oct. 22-27; crowded houses. Two Merry Tramps to S. R. O. 31; good performance. A Black Sheep 6; S. R. O.; performance good. Si Perkins 14. Quo Vadis 23. Hans Hansen Dec. 3.

WELLINGTON.—WOOD'S OPERA HOUSE (T. C. Roup, manager): Barlow Brothers' Minstrels 2; good performance; poor business. The Ivy Leaf 9. Murphy's Masquerade 15. Southern Stock co. 19-24. The Two Johns 28.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Ivy Leaf 3; satisfactory performance and business. A Midnight Bell 9. The Burgomaster 10. Fabio Romani 12. Scott's Minstrels 14. A Texas Steer 15. Zaza 16.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Fabio Romani 1; fair house; performance good. Little Trixie 19. A Hidden Hoodoo 21. Innes' Band 23. For Her Sake 26. Quo Vadis 29.

OTTAWA.—ROBINAUGH THEATRE (G. F. Kaiser, manager): A Bell Boy, billed for Oct. 31, was unable to give performance on account of missing train connections. Next attraction, A Bunch of Keys 6.

IOLA.—BUTLER OPERA HOUSE (J. T. Sutton, manager): Lyle and Vernon's Players Oct. 29-31. Plays: Moths, Hello, Bill, The Embassy Ball; co. fair; good houses. Maloney's Wedding 7.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): A Black Sheep 1 to a full house; co. good. Barlow Brothers' Minstrels pleased a good house 3. Two Merry Tramps 8.

GALENA.—SAPP'S NEW THEATRE (Don W. Stewart, manager): Barlow Minstrels to old Arkansaw 31. A Bunch of Keys 12. Mistakes Will Happen 14.

GREAT BEND.—WEBNER'S OPERA HOUSE (J. F. Lewis, manager): A Man of Mystery Oct. 30 to good business and performance. The Stowaway 5; fair business; pleased audience. Two Merry Tramps 13.

HUTCHINSON.—SHAW THEATRE (Will J. Thompson, manager): Two Merry Tramps to S. R. O. 1; audience pleased.—OPERA HOUSE (W. A. Loe, manager): Dark.

STERLING.—NEW OPERA HOUSE (E. A. Ross, manager): Two Merry Tramps 2; good house; audience pleased. Morey Stock co. 5-10.

KENTUCKY.

WAYNESBURG.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Ward's Minstrels Oct. 31; good voices; specialties weak; fair audience. Hello, Bill 13. A Poor Relation 19.

RICHMOND.—WHITE BUSH OPERA HOUSE (Joe Bush, manager): Ward's Minstrels 5 pleased a large audience; Montrose Howard, baritone, joined the co. here.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Keystone Dramatic co. 5-11; good business. The Sorrows of Satan 7; fair house; fair production.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Ward's Minstrels failed to fill date of 5. House dark 12-17.

PARIS.—GRAND OPERA HOUSE (L. H. Ramsey, manager): Keystone Dramatic co. 7. Hello, Bill 14.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Blanton, lessees and managers): Keystone Dramatic co. 12-17.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (J. G. Conzelman, manager): The opening attraction has not been selected. The decorators are at work and the house will be ready to open next week. The Christian 17. The Prisoner of Zenda 29.—ITEM: The benefit by the Elks to French's New Sensation was a success. The co. have secured a boat and will finish their season on the river.

LAKE CHARLES.—OPERA HOUSE (Riddick and Jordy, managers): Harry Corson Clarke in What Did Tomkins Do 1 to large and appreciative audience. The Star Boarder pleased fair house 4, 5. Rolling Arthur Johnson 10.—ITEM: On Oct. 25 Lake Charles Lodge, 435, B. P. O. E., initiated Captain George Lock, the Grand Snack of the Hoo Hoos.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Harry Corson Clarke in What Did Tomkins Do Oct. 31; gave splendid satisfaction to a good house. The Star Boarder 3; fair house; poor show. Maloney's Wedding 4; fair house; fair show. Sherlock Holmes 5. Charles B. Hanford 6. Zaza 8.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Quo Vadis 1-3 to big business, one of the strongest cos. ever seen at this house. The Sunshine of Paradise Alley 5, 6; fair business. An American Gentleman 8, 10.—THEATRE (E. E. Rounds, manager): Quo Vadis 2, 3; fair attendance. Bennett and Moulton co. 5-10, presenting The Lost Paradise, Shadows of a Great City, Wicked London, Darkest Russia, China and the Powers, A Daughter of the South, The Mother, The Bosom Friend of Rowser, and A Son of Monte Cristo; large and pleased houses. Robinson-De Vine co. 12-15, opening in The Fatal Card.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Whitney and Knowles' Quo Vadis Oct. 31.; good house; excellent co.; fine production. Bennett-Moulton co. opened for a week 5 to capacity. Plays: Darkest Russia, The Lost Paradise, A Daughter of the South, Wicked London, Shadows of a Great City, China and the Powers, A Prisoner of Algiers, The Mother, and The Power of Love. A Breezy Time 17. Gay Masqueraders 22.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Bennett and Moulton co. Oct. 29-3; good business. Plays presented: Darkest Russia, Wicked London, China and the Powers, A Daughter of the South, The Lost Paradise, and Shadows of a Great City. The Sunshine of Paradise Alley 8. Nashville Students 13. Harcourt Comedy co. 19-24.

SACO.—OPERA HOUSE (David Owen, resident manager): An American Gentleman pleased a well filled house 6. Evangeline (local) 7, large house; excellent performance. Culhane, Chase and Weston's Minstrels 8; good business; audiences pleased. A Breezy Time 12. Nashville Students 14. Frankie Carpenter co. 19-24.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Harcourt Comedy co. closed a week of big business 3, having presented The Prisoner of Andersonville, Escaped from the Law, Master and Man, Leah the Forsaken, The Pay Train, Blow for Blow, and The Gypsy Queen. An American Gentleman 8. A Breezy Time 10. Frankie Carpenter co. 12-17.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Culhane, Chase and Weston's Minstrels 3; large and well pleased audience. The St. Felix Sisters, William H. Chase, and the Tossing Austins made hits. Humpty Dumpty 16, 17. Rusco and Holland's Minstrels 19. Evangeline (local) 21. The Gay Masqueraders, 24. Frankie Carpenter 26-1.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Dark.—ITEM: Edward Wells, of this place, has joined the Effie Carleton co. to play comedy and character parts. Charles Lee, also of this town, is a member of the same co.

ROCKLAND.—FARWELL OPERA HOUSE (E. H. Crockett, manager): Bennett-Moulton Stock co. 12-16. Ravel's Humpty Dumpty 17.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Liliputians in Fairyland (local) pleased a large audience 1. Lost in Egypt 2; fair audience; satisfactory performance. Finnigan's 400 9. Next Door 15.

ANNAPOLIS.—OPERA HOUSE (J. Boyd Dexter, manager): A Spring Chicken 2 to capacity. E. H. O'Connor and Gertrude Barnes were clever; rest of co. weak. Conley Mack and Edwards co. 8-10. Down on the Farm 12. The Spider and the Fly 14.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, managers): Empire Repertoire co. 5-7, unable to produce Dr. Jekyll and Mr. Hyde. Bells but very poorly, and Hamlet not at all, an accident to Joseph Yost causing all the trouble. Gus Sun's Minstrels 23.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): The Ramblers 5; good performance to well pleased house. Down on the Farm 13.

MASSACHUSETTS.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Madame Butterfly and Naughty Anthony were presented by a capable co. to good business 5. Madame Butterfly is a gem of the first water, and was carried out in an exquisite manner. Not as much can be said of Naughty Anthony. Boom and Devenau's Black Diamond co. 16, 17.—RICHMOND THEATRE (G. E. Sanderson, manager): The Ottumwas, male quartette, 2 failed to enthuse a large audience. Other People's Money 7; large business; co. good, Hennessy Leroyle being at his best. The Greatest Thing in the World 12. The Commander 15. The Span of Life 16. Secret Service 29. The County Fair 26. The Gamekeeper 29.—WILSON THEATRE (Thomas Hanley, manager): Lang's Burlesquers 5; failed to appear.—ITEMS: Manager Sanderson has issued a little booklet telling all about the new Richmond Theatre and the city.—F. E. Mallery, pianist of the Columbia Theatre orchestra, has composed a Newport called "The Ideal."—Mrs. Sarah Cowell LeMoyne will be the guest of friends during her short stay in the city.

FITCHBURG.—CUMINGS' THEATRE (Edgar Lang-in, manager): Waite's Comedy co. did fair business 22-27. Just Before Dawn, Quocna, A Man from the South, In Sunny Tennessee, The Great I Am, A Celebrated Case, Pygmalion and Galatea, and The Fatal Card were given. The Span of Life was unfortunate 29 and had as opposition a big political demonstration; small house. The Heart of Chicago 31; fair business. International Operatic co. 1; fair sized audience; Cavalleria Rusticana and the second act of Martha were sung in a very acceptable manner. The Cadet Girl 16.—WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): The Flints pleased good sized audiences 22-27. Rusco and Holland's Nashville Students 31; fair business. A Hot Old Time 3; good business and performance. Robinson-De Vine co. opened for a week in My Georgia Rose 5, business good. Sullivan's Comedians 12-17.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Alma Chester co. closed a good week 3. Corse Payton Comedy co. opened 5 for a week to big business; co. and performance excellent. Repertoire: The Prodigal Daughter, The Parisian Princess, Aristocracy, The Two Orphans, My Kentucky Home, The Octoroon, Drifted Apart, A Woman's Revenge, The Silver Lining, and The Law of the Land. Mrs. Fiske 13. Andrew Mack 14. The Drummer Boy (local) 16, 17. Bennett and Moulton co. 19-24.—ITEMS: Leona Jackson, assisted by Josephine Elbruna, Tor Van Fyk, and Selden Pratt, gave an excellent concert Oct. 31 at Saunders' Hall, under the auspices of the Chadwick Club. The Bowey Theatre, which has been renamed the Casto, will open 12 under the management of Al. Haynes with high-class vaudeville.

LYNN.—THEATRE (Dodge and Harrison, managers): Prince Pro Tem 6; co. fair; fair business. A Hot Old Time 8. The Girl from Maxim's 9. Secret Service 10. Bennett and Moulton co. 12-17.—WATSON'S OPERA HOUSE (George H. Clarke, resident manager): Jolly Grass Widows 1-3 pleased big business. Gay Masqueraders 5-7; weak specialties; fair business. Quo Vadis 8-10. Uncle Sam in China 12-14.—ITEMS: The musical wonder of this part of the country is Master Williams, the young son of W. J. Williams, orchestra leader at the Gem Theatre. Master Williams is but seven years of age. His singing is remarkably good. The testimonial concert tendered to T. J. Cash, formerly of Watson's, pleased a crowded house 4.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Cook Church co. 5-10; good houses. Plays presented: The White Squadron, The Land of the Midnight Sun, The Midnight Alarm, An Innocent Sinner, An Actor's Romance, The Ruling Passion, A Soldier of the Empire, The District Fair, Lady Lil, The Circus Queen, and The Police Patrol. Mrs. Fiske 12. A Hot Old Time 13, 14. The Cadet Girl 15. Andrew Mack 16, 17.—MUSIC HALL (W. H. Emery, manager): Anderson Theatre co. 5-10; large houses. Plays presented: The World, The Heart of Arkansas, The Cannon Ball Express, The Spider's Web, East Lynne, Falsely Accused, What Happened to Hopper, The Smugglers, and Ten Nights in a Barroom. Gay Masqueraders 12-14.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Nell Burgess in The County Fair 7 pleased a small audience. Other People's Money 10. Mrs. Fiske 15. The Evil Eye 16.—EMPIRE (T. F. Murray, manager): Cook Church co. closed a week 3. Repertoire: The White Squadron, The Midnight Alarm, A Soldier of the Empire, The Police Patrol, An Innocent Sinner, Lady Lil, The Circus Rider, An Actor's Romance, The Ruling Passion, and The Land of the Midnight Sun; all well staged and well acted. Delmore and Wilson in My Aunt's Nephew 8 to opened to large audience; satisfactory performance. The Heart of Chicago 12-14. Remember the Maine 15-17.

CHELSEA.—ACADEMY OF MUSIC (Jones and Reniger, managers): Morrison Comedy co. closed a week of fair business 3. Allie Gerald and Eugene Powers scored heavily; Frederick Murray and Will E. Sheerer are deserving of special mention. Rusco and Holland's Minstrels 5, good business; fair performance. New York Stars Vaudeville co. pleased large house 6. Flints, hypnotism, 10. Prince Pro Tem 16. Secret Service 19. Culhane, Chase and Weston's Minstrels 29.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Under the Red Robe Oct. 30, an excellent performance to a poor house. Daniel Frohman's Stock co. 2 drew well in The Manoeuvres of Jane. The Harcourt Comedy co. opened a week's engagement in repertoire 5 with The Dangerous Woman, Minnie Maddern Fiske 14. The Evil Eye 17. Marie Dressler co. 19. Vogel and Deming's Minstrels 21. The Parish Priest 27. Mulligan's Masqueraders 28.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Smugglers did fair business Oct. 29-3. Repertoire: The Victorian Cross, The New South, Ten Nights in a Bar Room, The Devil's Mine, Mask of Life, A Country Gentleman, and The Grip of Steel. Waite's Comedy co. opened for a week in Just Before Dawn to S. R. O. 5. George H. Summers and Belle Stevenson made hits, and were ably supported. The New Minister 15. A Hot Old Time 16. The Parish Priest 17. Joe McAuliffe co. 19-24.

FALL RIVER.—ACADEMY OF MUSIC (J. Willis Sweatnam, manager): Fourth of July Picnic, produced Oct. 1, large audience. The New Minister 2, 3 repeated its former success. The Span of Life 5, 6, fair business. [illegible] fied International operatic co. [illegible] Rusticana and the second act of Martha pleased a fair audience. The Sunshine of Paradise Alley 8, 10. Corse Payton's Stock co. 12-17. Andrew Mack 22.

MILFORD.—MUSIC HALL (H. T. Sisson, manager): Daniel Sully in The Parish Priest 2 played to a large audience. Jolly Grass Widows 3 in Tom Edson the Lion Tamer 5 pleased to good business during [illegible] other plays. Foster Sisters in The Heart of the Storm, All Ten Nights in a Barroom, Sorry, Mr. Chinee, and The Great Diamond Robbery. The Evil Eye 12.

NEW BEDFORD.—THEATRE (William H. [illegible] manager): Bennett and Moulton co. Oct. 29-3 [illegible] a week's stay to big business. Repertoire: The Lost Paradise, Darkest Russia, Wicked London, China and the Powers, A Daughter of the South, The Shadows of a Great City, The Sunshine of Paradise Alley, Nashville Students, The Mother, The Bosom Friend of Rowser, and A Son of Monte Cristo; all well staged by Terry and Elmer. All Ten Nights in a Barroom, Fool's Revenge, Ned Carter, Sorry, Mr. Chinee, and The Lion Tamer. The Evil Eye 12. The New Minister 13.

SPRINGFIELD.—GILMORE'S AUDITORIUM (Jerome Gilmore, manager): The Meteors of fine physique and good voices pleased a good sized audience 2. Fanny Elsler Bayes being particularly effective. Neil Burgess reappeared after many years in The County Fair. Election night, to an audience that packed the house and was constantly appreciative. Freedom 5. Dr. Franklin Wilson 13, Other People's Money 14. The Evil Eye 15. The Brownies (local) [illegible]

GLOUCESTER.—UNION HALL THEATRE (Colthrop and Tolman, managers): Neil Burgess in The County Fair to capacity 2; fine performance. Quo Vadis 7; good house; performance poor. Secret Service 9. Harcourt Comedy co. 12-17. Morrison Comedy co. 19-24. Culhane, Chase and Weston's Minstrels 26. Nashville Students 29.

WORCESTER.—THEATRE (Charles C. Collin, resident manager): The Evil Eye did a fair business 2, 3. Mrs. Le Moyne 15, 16. Ann Boleyn 17. Theodora 19-24.—LINCOLN'S OPERA HOUSE (Shea and Wilton, managers): The Heart of Chicago had a succession of crowded houses 5-10. The Three Musketeers 12-17.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): Anderson Theatre co. 5-10; fair performances; fair houses. Passion Play Pictures to fair business 4. Secret Service 8. Prince Pro Tem 12. Quo Vadis 14. Uncle Sam in China 17. The Flints 19-24.—ITEM: Blanche Rice, of Neil Burgess' co., visited her mother in this city last week.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Anderson Theatre co. Oct. 26, 27 in The Cannon Ball Express, How Hopper was Side Tracked, and Ten Nights in a Barroom, concluding a week of excellent business; co. made many friends. The Sunshine of Paradise Alley 29.

WALDEN.—AUDITORIUM (George D. Campbell, manager): Daniel Sully in The Parish Priest 6; a most excellent comedy, well played and staged; large and well pleased audience. Milan Bennet's Orchestra is surprising the cos. that come here by its proficiency. Quo Vadis 13.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): A Hot Old Time 2. San Francisco Minstrels 6; large audience; excellent performance.—TOWN HALL: Lecture by A. E. Dolbear 31; fair audience.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Neil Burgess in The County Fair 5; large and well satisfied audience; co. very clever. The Three Musketeers 19. Vogel and Deming's Minstrels 22.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): The Heart of Chicago Oct. 30; excellent performance to S. R. O. San Francisco Minstrels 8 pleased a large audience. The Span of Life 15.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Hearts of Oak Oct. 27 to capacity. Daniel Sully in The Parish Priest 5 pleased capacity. Gay Masqueraders 9.

QUINCY.—MUSIC HALL (D. King, manager): Dark.

MICHIGAN.

GRAND RAPIDS.—POWERS' THEATRE (O. Stair, manager): N. C. Goodwin and Maxine Elliott gave a charming performance of When We Were Twenty-one 3 before an audience that included our best people; Miss Elliott was seen here for the first time, and made a splendid impression; receipts about $1,500. The Little Minister 14.—GRAND (O. Stair, manager): At Piney Ridge opened 4 to an immense audience, and good business promises to continue throughout the week; the co. is competent.

ANN ARBOR.—ATHENS THEATRE (Dean Seable, manager): Helen Bovee, hypnotist, opened 5 for a second week to good business. White's Faust 8. Stetson's U. T. C. 9. War on Women 12. A Trip to Countown 15. The Man from Mexico 16. What Happened to Jones 19. Tim Murphy 21. La Tosca 22. The Electric Spark 25.—UNIVERSITY HALL: Eduard Strauss' Vienna Orchestra to a packed house.

JACKSON.—ATHENAEUM (H. J. Porter, manager): At Piney Ridge 2, fair and pleased house. White's Faust 7. The Little Minister 9.—ITEM: Fred Felton, assistant manager of the Athenaeum for the past two seasons, has resigned, and in the future will devote his time to the interests of the Central City Show Printing Co., of this city, of which he is one of the proprietors.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (F. R. Smith, manager): The Bon Ton Stock co. Oct. 29-3 to crowded houses, giving satisfaction. They presented The Mystery of Craigsmere, Wicked London, The Will of Iron, Grit; or, True as Steel, The Census Taker, and The Pulse of New York.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Parker's Concert co. 6, crowded house; satisfactory concert. Lester Opera co. 12-14. Courting at Green's 23. La Tosca Dec. 1.—ITEM: Katie Beckwith Lee, one of the owners of the Beckwith Memorial Theatre, died 2.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Miss Hobbs Oct. 29. Chauncey Olcott 1 in Mavourneen. A Run on the Bank 3; fair and pleased audience. Cowslip Farm 6. The Little Minister 12. The Man from Mexico 15. At Piney Ridge 17.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Himmelein's Imperial Stock co. Oct. 29-3; big business. Pusey and St. John in A Run on the Bank to capacity 6, giving satisfaction. The Little Minister 12. Helena Modjeska 15.

COLDWATER.—TREITS OPERA HOUSE (John T. Jackson, manager): A Run on the Bank pleased a fair house Oct. 31. Fred Emerson Brooks pleased a crowded house 1. White's Faust 10. Midnight in Chinatown 15.

**HOUG

(Harry Booker, manager): Kiss' Minstrels 8, 9. Chatten's Minstrels canceled 12. Cowslip Farm 17.

MINNESOTA.

FAIRMONT.—OPERA HOUSE: William Owen 2 in Othello; appreciative audience; Mr. McConnell, as Othello, deserves mention; scenery good. The Girl from Chili 3; fair business and performance. Dalrymple Comedy co., 5-10 in The Red Cross Nurse, The Lights of London, The Bosom Friend of Bowser, Sin and Its Shadow, The Brand of Cain, A Night Out, and A Knight of Labor.—ITEM: Ward and Arthur, of Waseca, Minn., assumed the management of the Opera House 1. J. T. Arthur and George Hedges will be in charge here while E. W. Ward will remain at the Waseca theatre.

MANKATO.—THEATRE (Bear and Beall, lessees; C. H. Griebie, Jr., resident manager): Walker Whiteside 18 in Heart and Sword pleased fair business. Hans Hanson 29, fair audience. Fifty-first Iowa Band 31. William Owen 6, 7. The Girl from Chili 8. Rusco and Holland's Minstrels 9. At the White Horse Tavern 10. Aunt Jerusha 14. Two Married Men 17. Sapho 20. Martin's U. T. C. 22. Dalrymple Comedy co. 26-Dec. 1.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Human Hearts Oct. 30; large and pleased audience. At the White Horse Tavern 1; small house; every one pleased. A Run on the Bank 10. Old Jed Prouty 22. King Rastus 28.

ALDRICH.—OPERA HOUSE (O. F. Burlingame, manager): Humpty Dumpty pleased good business Oct. 31; deserving special mention are George H. Adams and George Fielding. Shenandoah 6. Why Smith Left Home 9.

ST. PETER.—OPERA HOUSE (H. J. Ludeke, Jr., manager): Fifty-first Iowa Regiment Band 1; good concert; large audience. William Owen 5 canceled. Aunt Jerusha 13. Two Married Men 19. Ernest Gamble Concert co. 27. King Rastus 23.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Walker Whiteside Oct. 30 in Heart and Sword; enjoyable production; fair house.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Boston Symphony Orchestra 6. Warner Comedy co. 12-17.

AUSTIN.—OPERA HOUSE (Schlender and Co., managers): Andrews Opera co. 2; large house; performance admirable. Uncle Josh Spruceby 16.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): A Turkish Bath Oct. 31. Tennessee's Pardner 7. William Owen 12-17.

RED WING.—GRAND OPERA HOUSE (J. C. Desso, manager): Dark.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Charles B. Hanford in Private John Allen Oct. 31; good performance; fair house. Robert Downing in Richard the Lion-Hearted 1; excellent performance to S. R. O. Alberta Converse made a decided hit. Maloney's Wedding 2; fair performance to S. R. O. Aubrey Stock Company 5-10. The Christian 12. The Prisoner of Zenda 14.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Aubrey Stock co. 2, 3, in Lost in New York and We-Uns of Tennessee; large audience; good co. Robert Downing 5. Ward and Vokes 10. Self and Lady 12. The Christian 16. The Prisoner of Zenda 19.

GOOD CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Arnold Stock co. Oct. 29-3 in Struck Oil, Woman Against Woman, Guilty Without Crime, Hazel Kirke, Sapho, Peck's Bad Boy, and The Private Secretary; houses crowded; performances good. Robert Downing 6.

MACON.—LYCEUM (Klaus and Felheiman, managers): Field's Minstrels 3; big business; satisfactory performance. Wiedemann's Comedians 14. A Trip to Tramptown 19.—ITEM: Phil and Nettie Peters co. 29-31, under canvas, pleased good business.

COLUMBUS.—O'NEILL THEATRE (William P. Mahon, manager): Field's Minstrels Oct. 31; small audience; performance fair. Charles B. Hanford in Private John Allen 1; good business; delighted audience.

PORT GIBSON.—OPERA HOUSE (Davidson Brothers, managers): Robert Downing in Richard the Lion-Hearted 3; crowded house. Alberta Converse as Princess Berengaria was excellent, and entire co. was capable.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, manager): Charles B. Hanford gave a beautifully staged production of Private John Allen to a fashionable audience 2. Ward and Vokes 8; Al. G. Field's Minstrels 9.

JACKSON.—KNIGHT'S OPERA HOUSE (F. J. Ort, manager): Maloney's Wedding 3.

MISSOURI.

ST. JOSEPH.—LYCEUM THEATRE (C. U. Philley, manager): The Lyceum Theatre Stock co. presented Trilby Oct. 28-3; good business; an excellent portrayal of Svengali was given by Wilson Enos, and Harry Meystayer scored a decided hit as Little Billee; Nevada Heffron's portrayal of Trilby was exceptionally good; Taffy, the Laird, and Zou Zou, were skillfully handled by Alec Frank, Lynn Pratt, and Theodore Stark, respectively; Manager Charles W. Young took the part of Dodo creditably; the play was well staged, and the costumes were excellent. Moths 4-10.—TOOTLE THEATRE (C. U. Philley, manager): Al. W. Martin's U. T. C. 3; crowded house. A Midnight Bell 5. The Burgomaster 6. Alice Nielsen 8. A Black Sheep 9.

JOPLIN.—GRAND OPERA HOUSE (George B. Nichols, lessee; W. L. Hallompist, manager): A Wise Woman 1; fair business; good co. A Black Sheep 3, 4, good business; co. gave satisfaction. Fabio Romani 5 to small house; fair co. Old Arkansaw 6. Barlow Minstrels 8. Charles Dickson 9. Sherlock Holmes 10. A Bunch of Keys 11. Zaza 13. A Midnight Bell 15. Flanigan's Ball 16. Maloney's Wedding 17. Innes' Band 21. The Ivy Leaf 24. Flanigan's 400 25. Ferris Comedians 26. 'Way Down East Dec. 2.

CARTHAGE.—GRAND OPERA HOUSE (Don C. Hamilton, manager): The Star Boarder Oct. 22; fair performance; good business. Scott's Minstrels 25 pleased good business. A Wise Woman 2; excellent performance; good audience. Old Arkansaw 5. Fabio Romani 7. Mistakes Will Happen 10. Maloney's Wedding 13.

WEBB CITY.—BLAKE THEATRE (Roe E. Blake, manager): Empire Vaudeville co. 30; poor performance; fair audience. Marie Lamour 3; excellent performance to S. R. O. Old Arkansaw 4 pleased packed house. Local Minstrels 8. Barlow Brothers' Minstrels 11. Maloney's Wedding 12. A Bunch of Keys 13.

KOKOMO.—HARRINGTON THEATRE: David Higgins and Georgia Waldron opened this new theatre Oct. 27 with Courting at Green's; clever acting, but not very strong plot; fair audience. A Wise Woman 31; fair audience; performance excellent. What Happened to Jones 6. Faust 12.

AURORA.—MINOR'S OPERA HOUSE (L. J. Minor, manager): Marie Lamour and Frederick Murphy in A Wise Woman 5 to good business; performance pleasing. Mistakes Will Happen 12. A Black Sheep 14. A Bunch of Keys 16. Flanigan's Ball 20. Little Trixie 28.

SENADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Oliver Scott's Minstrels 1 pleased well filled house. A Bunch of Keys 8. Old Arkansaw 12. Maloney's Wedding 20. Murray and Mack 22. A Royal Prisoner 26.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): The Knowles, hypnotists, did not fill out their engagement week 29-3, on account of lack of patronage. A Wise Woman 9. Rev. Dr. W. A. Quale, lecture on Hamlet, 12.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Bartlett Stock co. 1-3; pleased good audiences in A Jay in New York, Wanted a Wife, and Rip Van Winkle. Boston Stars 12. A Man of Mystery 22. Maloney's Wedding Day 26. Flanigan's Ball 30.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Hanson, managers): The Bell Boy Oct. 30; medium attendance; poor performance. A Wise Woman 6.

HANNIBAL.—GRAND THEATRE (J. B. Price, manager): Robert B. Mantell in Vanity Fair 9. Mexican Military Band 12. W. Bruce East 13.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venerable, manager): The Knowles, hypnotists, drew good houses Oct. 22-27.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Dark.

MEXICO.—FERRIS GRAND (Harris and Chendelin, managers): Clontown 400 to full house 2.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): The Neill co.'s engagement Oct. 24-27 was a great success both artistic and financial; S. R. O. every performance. Beverly's Minstrels 28-30; fair business. A Trip to Chinatown 2-4 to crowded houses. At the White Horse Tavern 6, 7. Human Hearts 8-10. My Friend from India 11-13. SUTTON'S NEW THEATRE (Dick P. Sutton, manager): The Walkenfel 4 Brownies in Lateral Line. A Turkish Bath week of 11. Shenandoah 15-17. A Man from Mexico 18-20. Mr Dooll and Co. week of 25.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Beverly's Minstrels Oct. 31; small house, performance average. A Trip to Chinatown 1 made the biggest kind of hit; Harry Gilfoil and Fleurette caught on in great shape; largest house of season.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Drury, managers): My Friend from India Oct. 31; a fair performance and a fair house. Beverly's Minstrels 2; a good show and a good house. A Trip to Chinatown 5. At the White Horse Tavern 9.

BOZEMAN.—OPERA HOUSE (A. K. Cutting, manager): Beverly's Minstrels Oct. 27; fair house and performance. A Trip to Chinatown 31. Eddy Foy 2. Human Hearts 7.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Beverly's Minstrels 1; good houses. A Trip to Chinatown 6. At the White Horse Tavern 10. The Man from Mexico 26. Black Creek, Jr., 27.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Beverly's Mastodon Minstrels 3; delighted a large audience. House dark 5-10.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): A Midnight Bell 1; fair house. The Burgomaster 5. At the White Horse Tavern 7. A Female Drummer 10. The Dairy Farm 13, 14. Sherlock Holmes 15. Julia Marlowe 20. A Texas Steer 21. Zaza 23. Sapho 26. Innes' Band 27. Princess Chic 28. James Neill co. 29, 30.—THE FUNKE (Crawford and Zehrung, managers): Grace Hayward co. 29-3; well balanced co.; good houses; Friends, An Ideal Husband, Camille, Moths of Society, A Soldier of the Empire, Carmen, Little Bright Eyes, and Taken from Life were presented. My Daughter's Husband 5, 6; with midnight matinee 6. Little Trixie 9, 10. The Vagabonds 12, 13. The Tide of Life 16, 17. Fabio Romani 19, 20. Our Goblins 23, 24. Where is Cobb 28, 29.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Martin's Uncle Tom's Cabin Oct. 31 gave good satisfaction to a large house. Little Trixie co. 1; splendid performance; good business. Ten Nights in a Bar Room 8. The Vagabonds 14.—STEELE'S OPERA HOUSE (Bert Grates, manager): Vanity Fair 29; good performance; light business. Schubert Quartette 10.

FREMONT.—LOWE'S THEATRE (Pura Love, manager): My Daughter's Husband to large business 3. Dan Sherman was a host in himself; vaudeville features praiseworthy. Martin's U. T. C. 10. Victor Lee 12, 13. Hans Hanson 17. A Texas Steer 24. Two Married Men 26. Innes' Band 28. Hogan's Alley 30.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): The New Dominion Oct. 31; good house and performance. A Midnight Bell 3; good business; audience disappointed. A Female Drummer 8. Grace Hayward co. 12-14. Quo Vadis 15.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): A Midnight Bell Oct. 30 to fair business and performance. Quo Vadis 5; fair business. Martin's U. T. C. 8. Redmond Stock co. 12-17.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): The Ivy Leaf Oct. 31; fair house; pleasing performance. A Midnight Bell 6; excellent performance; large audience. Quo Vadis 17.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): A Midnight Bell 2; good business; fair performance. Benedict's Quo Vadis 13. Charles Dickson 17. A Texas Steer 29.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Sharon and Barrett's Vaudeville co. 15.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Benedict's Quo Vadis 1; large audience; performance excellent. Innes' Band 28.

YORK.—AUDITORIUM (Joe Brown, manager): Martin's U. T. C. 9. Fabio Romani 21. Innes' Band 29.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Neil Burgess in The County Fair 3 to capacity. Quo Vadis 5 to large house; co. excellent. Nashville Students' Minstrels 6 to good house. Reaping the Whirlwind 9, 10. Payton Comedy co. 12-17.—PARK THEATRE (Grimsby A. Court, manager): Jere McAuliffe finished week 3 to good business. Alma Chester opened week of 5 to large houses; Hoodman Blind, The Diamond Breaker, The O'Mailleys of Ballyweepy, Beacon Lights, Lady of Lyons, A Romance of Chinatown, Herminie, or The Cross of Gold, New East Lynne, Her Husband's Sin, and Little Lord Fauntleroy. Side Tracked 12-14. Gay Masqueraders 15-17.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Frankie Carpenter co. opened for a week 5 to a crowded house. Repertoire: The Garrison Girl, My Friend from India, Forty-nine, The Sunshine of Dover Locks, An American Princess, Maid of the Mill, Poverty Corners, and The Little Ferret.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): An American Gentleman pleased a well filled house 1. Nashville Students 9. Joshua Simpkins 12. Next Door 15. A Breezy Time 22. Down's Minstrels 29.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Alabama Troubadours to good house 1; performance good. Joshua Simpkins 6. A Breezy Time 9.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Secret Service 6; Quo Vadis 7; good business. Rusco and Holland's Minstrels 8. Shea-McAuliffe co. 12-17. A Breezy Time 21.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): The County Fair drew well and pleased 1. Vaudeville 6. Quo Vadis 12.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Dark.

SOUTHSWORTH.—OPERA HOUSE (Joseph E. Noyes, manager): Nashville Students 12.

NEW JERSEY.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): What Happened to Jones 5; fine performance; large audience. The Village Parson opened its season here 6 to S. R. O.; co. strong. Eight Bells 10. The Bowery After Dark 12. The Soldier's Queen 14. The World Against Her 15. The Honest Blacksmith 17. Sara Cowell Le Moyne 19.—LYCEUM THEATRE (W. M. Drake, manager): Over the Fence 3 pleased good business. Edward Harrigan in Old Lavender 6; S. R. O.; good performance. The Dairy Farm 8; poor house; excellent co. Poverty Row 10. M'liss 12. The Black Diamond Express 13.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): The James-Kidder co. gave a beautiful performance of A Midsummer Night's Dream 2 to fair audience. A Milk White Flag attracted large audience 3; performance fine. A Ward of France 5; fair business. The Brothers Byrne in Eight Bells to big house 6. Robert Fitzsimmons in The Honest Blacksmith 7; fair house. The Village Parson 8 attracted a fair house and was very well received. The Spooners 12-17. Mrs. Le Moyne 20. King of the Opium Ring 22. A Young Wife 26. Other People's Money 27. What Happened to Jones 29.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Poverty Row to large business 6, 7. The play is poorly written; co. fair. A Romance of Coon Hollow 8-10 opened to good business. Clara Joel as Georgia was very clever. She was ably supported by Roy Applegate, Fred Woodward, Jack Spalding, Louise Arnot, and Helen Fiske. The Great White Diamond 12-14. Hi Henry's Minstrels 15-17.—ITEM: Clara Joel, who plays Georgia in A Romance of Coon Hollow, is a resident of Jersey City, and many of her friends were present at the performance 8.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): What Happened to Jones 1; well balanced co.; good business. The Girl from Maxim's 6. The Dairy Farm 7; excellent co.; capacity business. Eight Bells 8. The Village Parson 10. A Trip to Chinatown 17.—ITEM: The Empire Theatre will open for the Winter season Nov. 19, management of M. W. Taylor, of the Camden, N. J., Theatre. The attractions will be principally high-class melodrama, comedy and burlesque.

CAMDEN.—THEATRE (Taylor and Thomson, managers): The Great White Diamond 1-3; performances good; box-office closed every night by 8 o'clock. A Night in Chinatown 5-7, performances fair; business good. Kidnapped 8-10. Who is Who 12-14. Uncle Josh Spruceby 15-17.—ITEM: Manager Taylor has leased the Empire Theatre, Atlantic City, for three years, and will open it 24.

BRIDGETON.—MOORE'S OPERA HOUSE (William J. Moore, manager): Human Hearts 29; big house; good performance. The Great White Diamond 31; poor house; fair performance. A Spring Chicken 1; good show, fairly pleased. The Village Parson 9. Allen's Serenaders 10. Gus Sun's Minstrels 13. Hogan's Alley 15. Cameron Clemens 19-24. The Katzenjammer Kids 28. Washburn's Minstrels 29. Lost in Egypt 30.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Fedora 5, excellent performance; fair house. What Happened to Jones 6; large audience pleased. The Honest Blacksmith 8; full house; good performance. King of the Opium Ring 23. Uncles Josh Spruceby 29.

RED BANK.—OPERA HOUSE (C. E. Meinan, manager): The Wood Dramatic co. 5-10 to capacity in Fogg's Ferry, Michael Strogoff, My Wife's Husband, and The Fatal Wedding. The Katzenjammer Kids 13. Nellie McHenry in M'liss 14. The World Against Her 17.

PATERSON.—COLUMBIA (Ben Leavitt, manager): Williams and Walker in Sons of Ham 5-7; good, and pleased audiences. What Happened to Jones 8-10; good business; audiences pleased. Poverty Row 12, 13. M'liss 14-16.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (B. W. Snyder, manager): Hennessy Leroyle in Other People's Money will open this new theatre 21. A Village Parson 26. Washburn's Minstrels 27.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): A Romance of Coon Hollow 6; small house; good performance. The Katzenjammer Kids 10.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Sun's Minstrels 5; excellent performance; packed house. The World Against Her 10.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Sun's Minstrels 9. Uncle Josh Spruceby 26.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): What Happened to Jones 7; good performance. Klark-Scoville co. 12-17.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Gus Sun's Minstrels 3 to S. R. O.

NEW MEXICO.

ALBUQUERQUE.—NEHER'S OPERA HOUSE (George K. Neher, manager): Jersey Stock co. closed a successful week 3; A Soldier's Daughter, Moths, The Signal of Liberty, Sapho, Under Two Flags, and The Devil and Co. all drew full houses. Bernice Howard, leading woman, deserves special mention. Leon Herrmann 5. Elks' Circus 9.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Elks' Burlesque Circus to capacity Oct. 29. Leon Herrmann 2; S. R. O.; audience pleased. The Stownawny 13.

NEW YORK.

BENEDICTA.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Robert Fitzsimmons to capacity 1; people surged into the theatre until Manager Benedict was compelled to stop selling standing room and close the doors. The Katzenjammer Kids pleased three big houses 2, 3; the co. is larger and better this season, the specialty parts being particularly good. The Commander to good business 5; Rachel Sterling, Florence Ashbrook, and Katie Macardle, of the co., made individual hits. Other People's Money to good houses 6. Human Hearts proved satisfactory 7. Hi Henry's Minstrels 8 to S. R. O.; great co. A Ride for Life 9. Williams and Walker 10. Reaping the Whirlwind 12. Because She Loved Him So 13. An American Gentleman 14. When We Were Twenty-one 15. The Irish Pawnbroker 16. Coon Hollow 17. Mrs. Fiske 20. Josephine Sabel 22. The Evil Eye 23. Vogel and Deming's Minstrels 24.—ITEMS: The annual Fall concert of the Union College Musical Association will be held at the theatre Dec. 6.—The local Molders' Union saw The Honest Blacksmith 1, and presented Robert Fitzsimmons with a floral horseshoe.—The first annual hop of the Van Curler ushers will occur in Arcade Hall Dec. 6. Patrons of the theatre are purchasing tickets liberally.—Sherman Rowles, leading man of the Human Hearts co., received the sad intelligence of the death of his father, at Topeka, Kan., just before the curtain rose on the play 7. He went on and bravely continued his part.—Mary Downe joined Human Hearts co. here 7 in place of Evelyn Selbie, who retired from the cast.

ALBANY.—EMPIRE THEATRE (Sam S. Shubert, manager; J. W. Hennecksburg, resident manager): William Gillette in Sherlock Holmes Oct. 31, 1. J. M. Colville and a cast of six in The Commander to fair business 3. Marie Dressler tried Miss Primm "on the dog" 5 to fair business. The interpolated musical selections are the feature. The comedy is far fetched. Woman and Wine did good business 6, 7. Hits were made by John T. Burke, Darrel Vinton, Edwin Chapman, Sylvia Lynden, Millie James, and Marion Winchester. Williams and Walker 8. Lulu Glaser 12.—HARMANUS BLEECKER HALL (H. R. Jacobs, manager): A Ride for Life 5-7 filled the house. Ross Snow and Carrie Ezier were in the cast. Caught in the Web 8-10.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gaut, manager): The Heart of Maryland delighted a large audience 2. The Honest Blacksmith 3; S. R. O.; performance good. The Commander 7 pleased light business. Williams and Walker 9. Because She Loved Him So 14. A Romance of Coon Hollow 16. The Soldier's Queen 17. When We Were Twenty-one 19. The Belle of Bohemia 20.—KASSON OPERA HOUSE (A. L. Cowell, manager): Stetson's U. T. C. 2; good performance; big business. Human Hearts 6; large audience; first-class performance. A Ride for Life 10. The Irish Pawnbrokers 12. Uncle Sam in China 23.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Hillman co. closed a week of excellent business 3. Plays presented last half of week: The Hidden Past, East Lynne, Miss Ray from Colorado, and Special Delivery. The Honest Blacksmith 5; S. R. O.; co. first-class. Stetson's U. T. C. 6; packed houses. The Commander 8; fair but pleased audience. Remember the Maine 10. The Girl from Calcutta 13. Because She Loved Him So 16. The Irish Pawnbrokers 20. The Evil Eye 22.—BROADWAY THEATRE (George L. Corliss, manager): Dark.

SARACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Marie Dressler 7. Maclyn Arbuckle 12, 13. Mary Mannering 14, 15. Lulu Glaser 16, 17.—EASTABLE THEATRE (S. S. Shubert, manager): Eugenie Blair in A Lady of Quality, supported by one of the best cos. at this house this season, pleased good sized houses 1-3. Selma Herman in A Young Wife drew well 5-7; performance good. Through the Breakers 8-10. Williams and Walker 12-14. Caught in the Web 15-17.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream had a large and enthusiastic audience Oct. 26. Morrison's Faust 27; crowded house; excellent performance. The Man from Mexico drew a fair house and pleased 29. The American Girl had good houses and pleased 3. Schiller Stock co. opened for a week 5 to big business. Because She Loved Him So 12. Human Hearts 13. The Girl from Calcutta 14. The House that Jack Built 15.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Aubrey Stock co. closed a week's engagement 3, having appeared in The Land of the Living, Faust, We-Uns of Tennessee, Sapho, The Red, White and Blue, and Lost in New York; big houses. A Lady of Quality drew a fair house 5. The Village Postmaster to good business 6. A Romance of Coon Hollow pleased a fair house 7. The Irish Pawnbrokers 8. When We Were Twenty-one 9. A Lucky Coon 14.

TROY.—GEISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): William Gillette in Sherlock Holmes 2, 3. Caught in the Web 5-7; good audiences. Woman and Wine 8-10. An American Gentleman 12. Lulu Glaser 14.—RAND'S OPERA HOUSE (Martin and Halligan, managers): Fedora 1, with Eleanor Franklin in the title-role; co. and business good. Human Hearts 2, 3; big houses. The Bowery After Dark 5-7; co. and business fair.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Wills Brothers' co. in In Atlantic City, Two Old Cronies, and Bosom Friends 1-3, excellent performances; good business. Hi Henry's Minstrels 9. The Tyranny of Tears 10.—ACADEMY OF MUSIC (C. D. Carter, manager): The Gems 5-10; good business and performances. Plays presented the first part of week: The Curse of Pride, Wanted a Wife, and Only a Private.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): When We Were Twenty-one Oct. 31; good business and excellent performance. Thomas Jefferson 2; good business; good performance. The Village Postmaster 5. John Griffith in The Gladiator 6; good performance; good business. A Young Wife 10. A Lucky Coon 13. The Tyranny of Tears 14. The Girl from Calcutta 15. Quo Vadis 21. Human Hearts 23. Uncle Tom's Cabin (Martin's) 26. The Commander 28.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Through the Breakers 5-7; large audiences; good co., headed by Agnes Ardeck, Edwin Trevor, and J. H. Cossar. A Young Wife 8, 9; good houses. Strauss orchestra to large audiences 10. Caught in the Web 12-14.—LYCEUM THEATRE (A. E. Wolff, manager): When We Were Twenty-one 8. Marie Dressler 9, 10. Mary Mannering 12, 13.

HUDSON.—OPERA HOUSE: Wills Brothers in Two Old Cronies 5; good performance; large house. Hi Henry's Minstrels 7 were enjoyed by a good house. Stetson's U. T. C. 12. A Ride for Life 13. When We Were Twenty-one 17. The Ladder of Life 23. Two Jolly Companions 24.—HENDRICK HUDSON HALL: Other People's Money 5 delighted a small audience. May Sargent and Hennessy Leroyle were especially good.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Doy, resident manager): William Morris in When We Were Twenty-one pleased large audiences 2, 3. The Commander, with J. M. Colville in the leading role, did light business 6. Human Hearts 9, 10. Reaping the Whirlwind 13. The House that Jack Built 14. Lulu Glaser 15. An American Gentleman 16, 17.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Fedora 2, fair and pleased house. Stetson's U. T. C. 3; S. R. O.; audiences satisfied. George W. Wilson co. opened for a week 5 with A Social Outlaw, followed by Rosedale, Harbor Lights, The Luck of a Factory Girl, and Romany Rye, large and pleased audiences. Remember the Maine 12. When We Were Twenty-one returns 13.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): The Heart of Maryland packed the house 1; performance excellent. The Honest Blacksmith to good business 2; creditable performance. Rice and Earnberg co. opened for a week 5 to good business in Knobs o' Tennessee. Clary Concert co. 14. An American Gentleman 15. The Soldier's Queen 16. The Commander 17. Nell Burgess 29.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): A Tin Soldier 1; poor attendance, caused by political demonstration. Daniel R. Ryan, co. opened for five nights to large business 5. Repertoire: The Three Musketeers, O'Brien the Contractor, The Crucible, The Fatal Wedding, and A Midnight Marriage. Black Patti's Troubadours 6; good business; satisfactory performance.

YONKERS.—MUSIC HALL (William J. Bright, manager): Human Hearts Oct. 30; good house; performance fair. Thomas E. Shea 5-10; crowded houses; good performances. Repertoire: The Man-o'-War's Man, The Slaves of Sin, Dr. Jeykll and Mr. Hyde, The Voice of Nature, Faust, and Sidney Carton. King Dramatic co. 12-17.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Peck's Bad Boy 3. Hi Henry's Minstrels 6. Wills Brothers' co. 8-10. When We Were Twenty-one returns 12. U. T. C. 13. Kaltenborn String Quartette 14. The County Fair 17. Schiller Stock co. 19-24. The Germans 27. A Hot Old Time 29.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): The Man from Mexico 1 delighted a fair sized audience. Black Patti's Troubadours 3; small house; good performance. Aubrey Stock co. in We Uns of Tennessee 5, Faust 6, The Princess of Russia and The Land of the Living 7; excellent business; audiences pleased. Thomas Jefferson 8. Aubrey Stock co. 9, 10.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Delmore and Wilson in My Aunt's Nephew 6 pleased good business. Remember the Maine 9. The Commander 12.—OPERA HOUSE (F. E. Fraun, manager): Wills Brothers' co. 6, 7 to good business; satisfactory performances. Plays presented: In Atlantic City, Bosom Friends, and Two Old Cronies.

OSWEGO.—MUNROE OPERA HOUSE (Smith and Preston, managers): The Wooing of Mrs. Van Cott 5 canceled on account of the illness of their leading woman. Uncle Hank Hawkins Comedy co. failed to please a good house 6. The Irish Pawnbrokers 9. German Brothers 10. A Lucky Coon 25. Hungarian Gypsy Band 29.

SCHENECTADY.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Minnie Seligman and a very strong co. presented When a Woman Loves 1; large and enthusiastic audience. Macauley-Patton co. 2, 3 to capacity, presenting The Royal Rays and Just Before Dawn. Uncle Josh Spruceby 5 drew moderately; fair performance.

OGDENSBURG.—NEW THEATRE (F. W. Lloyd, manager): J. E. Toole co. closed a week's engagement 3 to light business, owing largely to political meetings. Plays presented: Killarney and the Rhine, Othello, Rip Van Winkle, The Bells, The Gypsy German, and My Friend the Major. The Irish Pawnbrokers pleased a good house 5.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Cowell, manager): Stetson's U. T. C. 1; S. R. O.; good performance. Human Hearts 5; large business; pleased audience. A Ride for Life 12. The Irish Pawnbrokers 13.—KENNEDY HALL (E. Kennedy, manager): Santanella, hypnotist, 5-8; good houses; audiences pleased.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): The Ton Ton Stock co. 5-8 in repertoire, including The Waifs of New York, The Princess of Patches, The Census Taker, and The Black Flag; large business. Frank R. Robertson 22.—DIXIE'S MARKET STREET THEATRE (Dixie and Anhalt, managers): Will open 12.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): John Griffith in Faust 3 pleased fair house. The Irish Pawnbrokers 5; creditable entertainment. Chicago Marine Band 6; large house, good concert. Human Hearts 14. The Wooing of Mrs. Van Cott 16. Billman co. 19-24.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): The Village Postmaster Oct. 2; large house. Catherine Countess, Kate Campbell, H. H. Norton, and J. W. Dean were especially pleasing. John Griffith in Spartacus 5; good business. Mr. Griffith and J. F. Palmer were excellent. A Lucky Coon 12.

AUBURN.—CLARK OPERA HOUSE (L. E. Bassett, manager): Brooke's Chicago Marine Band 2; S. R. O.; fine performance. The Wooing of Mrs. Van Cott failed 3, having canceled. Drummond's Minstrels 6; large house. The Irish Pawnbroker 7. Human Hearts 12. The Germans 15 canceled. The Commander 19.

OSWEGO.—RICHARDSON THEATRE (J. L. Bluslacher, manager): Through the Breakers Oct. 31, pleased light house. The Heart of Maryland drew large house 3. Marks Brothers 5-10. Reaping the Whirlwind 12. The Tyranny of Tears 14. The Christian 16.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Marie Dressler in Miss Primm 6; enthusiastically received by large audience; play handsomely staged and given by an excellent co. The Tyranny of Tears 9. Hi Henry's Minstrels 10. The County Fair 19.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): A Romance of Coon Hollow 6; good performance; S. R. O. Thomas Jefferson in Rip Van Winkle 7; excellent performance; fair house. The Village Postmaster 9. Forty-eighth Highlander's Band 14. The Christian 17.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Thomas Jefferson pleased fair house in Rip Van Winkle 1. The Irish Pawnbroker 3; matinee and evening; good business; fair performance. The Germans 10. Human Hearts 15. The Last First 17. Bob Fitzsimmons 21.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Uncle Josh Spruceby 1; splendid performance; good business. Mozart Symphony Club 3; fine concert; poor business. Thomas Jefferson in Rip Van Winkle 5; splendid performance; fair business. The Village Postmaster 7.

MIDDLETOWN.—CASINO THEATRE (O. S. Hathaway, manager): Sun's Minstrels Oct. 31; good audience pleased. Other People's Money delighted a fair audience 2. The Tyranny of Tears 8. My Aunt's Nephew 12.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Thomas Jefferson in Rip Van Winkle 3; good performance; big business. John Griffith in Spartacus 7; fair performance; small business. Smith's Wife 14.

TICONDEROGA.—UNION OPERA HOUSE (P. W. Barry, manager): Remember the Maine 7; good business; satisfactory performance. Kennedy Players 12-14. A Romance of Coon Hollow 19. The Irish Pawnbrokers 22. A Mysterious Woman 30.

BATAVIA.—NEW DILLINGER OPERA HOUSE (E. J. Dillinger, manager): Thomas Jefferson in Rip Van

drew a fair audience. Morrison's Faust 7. A Pair of Tramps 12.

GREENSBORO.—ACADEMY OF MUSIC (T. J. McAdoo, manager): A Trip to Tramptown Oct. 26 to capacity; performance poor. Columbia Opera Company presented La Mascotte 25; performance good. Schumann Concert co. 30; fair house; excellent performance. Town Topics 1. A Pair of Tramps 7.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Town Topics 5; large house; good performance. Faust 9. Columbia Opera co. 12-14. Johnny on the Spot 17. A Milk White Flag 19.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): Johnnie on the Spot 12. 13. Herald Square Opera co. 14-17.——ITEM: East Carolina Fair Association week of 12-17.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Una Clayton Oct. 29-3; large business and satisfaction. Columbia Opera co. 5-10.

WINSTON.—OPERA HOUSE (J. C. Bessant, manager): Columbia Opera co. Oct. 29-2; good houses. A Pair of Tramps 8.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Schumann Concert co. 4; pleased audience; crowded house. Herald Square Opera co. 7.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Walker Whiteside, supported by a capable co., presented Heart and Sword to appreciative house Oct. 31. Eddie Foy 7. Tennessee's Pardner 9. Shenandoah 12. Why Smith Left Home 15. Jed Prouty 21. King Erastus 29.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): At the White Horse Tavern 3; excellent performance; fair house.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): A Rag Time Reception pleased a good house Oct. 31. Will and Birdie De Vaul in their specialties responded to numerous recalls. James T. Kelly, Harry Wise, Arthur Lane, Edward Hume, Dorothy Carter, Kate Medinger, and Nettie Truland drew liberal applause. The Real Widow Brown 6; packed house; performance pleasing. Alvin Joslin 13.——ITEMS: James Kelly and Dorothy Carter have joined A Rag Time Reception. Florence Rother, of the same co., was left at Marion, owing to her illness.—Morey Morrell joined The Real Widow Brown here as business manager, succeeding Homer Smith.—Elmer Purbett and Lou Williams are home from their Summer tour with the band of Buffalo Bill's Wild West.—Ed Leon, of the Leon Family, is home for a few days. WILLIAM H. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Rodia, manager; Otto Kilves, business manager): Modjeska in King John 1; fair house. Able support by E. D. McLean and Odette Tyler. Chauncey Olcott in Mavourneen 2, 3. The House That Jack Built was interpreted by a very capable co. 5, 6; business light. Marion Manola 29, 21. Vanity Fair 23, 24.——LYCEUM THEATRE (Frank Burt, manager): The Royal Liliputians in The Merry Tramps to good business 4-7. Franz Ebert joined the co. here.——BURT'S THEATRE (Frank Burt, manager): Barney Gilmore in Kidnapped in New York played a successful engagement 1-7. The Bowery After Dark to packed houses 4-7. C. M. EDSON.

DAYTON.—VICTORIA THEATRE (Lee M. Rodia, general manager; G. C. Miller, business manager): N. C. Goodwin and Maxine Elliott in When We Were Twenty-one to crowded house Oct. 31; superbly presented, and made a most favorable impression; the joint stars were never seen to better advantage, nor were they ever better supported.——PARK THEATRE (Harry E. Feicht, manager): Go-Won-Go Mohawk 1-3; S. R. O.; performance pleased. A Lion's Heart 5-7; S. R. O.; it is by far the best drama of its character ever presented in this theatre at popular prices, and well merited the large audiences present at every performance.——ITEM: Manager Harry E. Feicht, of the Park Theatre, will give an illustrated lecture on the Passion Play, as presented at Oberammergau, on Sunday night 18 at Park Theatre.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): Alvin Joslyn 7. Martin's Uncle Tom's Cabin 10. The Village Postmaster 17. The Dairy Farm 26. Uncle Josh Weathersby 29.——SMITH'S OPERA HOUSE (J. L. Smith, manager): Wilson Theatre co. 5-10; good business. Repertoire: The Lost Paradise, Arizona, Forgiven, When London Sleeps, The Two Orphans, and The Fatal Card. A Night in Chinatown 17. Chicago Opera co. 21.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): Shore Acres Oct. 29; good audience and attraction. Innes' Band 31; small house; superior attraction. A Hole in the Ground 31; large audience pleased. Si Plunkard 7. Tim Murphy 13. A Romance of Coon Hollow 29. (M. G. Seiped, manager): Barlow and Wilson's Minstrels 15. Little Irene Myers co. 19-24. Field's Minstrels Dec. 1. The Fall of Atlanta (local) 13; good audiences; amateur performances. (High School Lyceum Course): Montaville Flowers 8.

MIDDLEBURG.—COLUMBIA THEATRE (Edward L. Moore, manager): Flanigan's Ball Oct. 30; S. R. O. Shore Acres 2 pleased a large audience. Garner Stock co. opened for a week 5 with The Black Flag to S. R. O. Other plays: Shadows of a Life, Knobs o' Tennessee, Michael Strogoff, Rip Van Winkle, and My Uncle from New York; performances well received. Black Patti's Troubadours 15. The Enchantment (local) 16, 17.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Vance Comedy co. 5-7 in The Limited Mail, Patent Applied For, and The Circus Queen to S. R. O.; performances satisfactory. Vanity Fair 8. For Her Sake 9. Allen Tabor's Faust 10. Marion Manola 12. The Flaming Arrow 14. The Village Postmaster 15. Devil's Auction 16. Daniel E. Ryan 19-24. Holden Comedy co. 26-1.

TORONTO.—CLARK OPERA HOUSE (E. C. Clark, manager): Over the Fence failed to please a fair audience 1. Flanigan's Ball pleased fair house 3. Isham's Octoroons played a good house 5. The Flaming Arrow 15. My Aunt's Nephew 29. Ricardo Ricci Concert co. 29.——ITEMS: The Sawyer Sisters join Flanigan's Ball 5.—Manager James E. Orr, of Over the Fence, left here for New York to engage new people.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Kentucky's Pathfinders had a very successful week Oct. 29-3. Plays presented: Monte Cristo, The Lightning Express, The Three Musketeers, Below Zero, and Cinderella. The Watch on the Rhine 7. The Flaming Arrow 10. The Limited Mail 12. Devil's Auction 15. Quo Vadis 17. Midnight in Chinatown 21. Little Egypt co. 24.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Real Widow Brown 5 failed to please; fair houses. Modjeska 6 in Macbeth; excellent cast and presentation to capacity. The Ramblers 7. What Happened to Jones 9. The Lion's Heart 10.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Davy Crockett 6 gave satisfaction to large audience. European Sensation Burlesquers 8.

BARNESVILLE.—MOORE'S OPERA HOUSE (Eli Moore, manager): A Country Romance by local talent 2, 3; good business. Over the Fence 6; S. R. O.; co. good. Morgan and Wood 13. Coburn's Comedy co. 15-17 canceled.——ITEMS: Manager Moore has added a new eight-piece orchestra to the house. W. E. Coburn is home, having closed his co. last week.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): Uncle Hez 2; fair house; good performance. Gave matinee 3; poor audience. Si Plunkard 5; large business. A Woman in the Case 7; good performance and house. Over the Fence 9. Quo Vadis 12.——ITEM: James Higgins, who has been with Forepaugh and Sells Brothers' Circus, arrived home 6.

WARREN.—GRAND OPERA HOUSE (Charles E. Perry, manager): Why Smith Left Home Oct. 31 pleased good house. Santi Before the War 5; poor business. The Girl from Texas 6; poor house and performance. The Real Widow Brown 7. A Tin Soldier 10. Harry Shannon co. 12-14. Tim Murphy 16. Chicago Opera co. 17.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, skating managers): F. F. Vawter, city manager. South Before the War 3 pleased a well filled house. Charles Mortimer co. opened their season here 6 in Across the Vendi; full house; performance well received. Wilson Theatre co. canceled. Sandy Bottom by Stewart's U. T. C. 27. Rip Van Winkle 28.

MT. VERNON.—WOODWARD THEATRE (Keeling and Terry, managers): Si Plunkard Oct. 31; good house; performance good. For Her Sake 1; small but appreciative audience. Davidson St. Clair and Parker's Russia, Six, Cousin of Many Times, and The Three Twins pleased large audiences. Open Date to.

CANTON.—GRAND (M. C. Barber, manager): The Vance Comedy co. pleased 5-7 in The Limited Mail, Patent Applied For, The Hidden Hand, and The Queen of the Wild. Large audiences and very satisfactory. The Watch on the Rhine 7. The Real Liliputians 8. Al. G. Field's Minstrels 10. Mizpah 12.

AKRON.—GRAND OPERA HOUSE (F. E. Allen, manager): A Trip to Tramptown pleased fair house; good performance. Lyceum Course: The Limited Mail, Patent Applied For, The Hidden Hand, and Queen of the Wild; large audiences and very satisfactory. The Watch on the Rhine 12. Marion Manola 15. Open Date.

MASSILLON.—NEW ACADEMY OF MUSIC (R. Lucas, manager): Si Plunkard 1; pleased good house. A Tin Soldier 2; good house; good performance. The Watch on the Rhine 5. The Limited Mail 6. Lyceum Course: The Limited Mail, Patent Applied For, The Hidden Hand, and Queen of the Wild 12. Marion Manola 14. Open Date 19. Mystic Shrine 22.

DELTANO.—QUEENS OPERA HOUSE (Ed Lewis & Bro., managers): Lyceum Course: Lyceum Quartette 8. Hypnotic Entertainment 9. Lecture 10. A Week in Washington 14. A Trip to Paris 15. Lecture 16. Lecture 17. Lecture 18. Lecture 19. Lecture 20. Lecture 21. Lecture 22. Lecture 23. Lecture 24. Lecture 25. Lecture 26. Lecture 27. Lecture 28. Lecture 29. Lecture 30. Lecture 31. Lecture 32. Lecture 33. Lecture 34. Lecture

THE FOREIGN STAGE.

LONDON.

Mr. and Mrs. Daventry Offensive and Dull—Beerbohm Tree's Herod.

(Special Correspondence of The Mirror.)

London, Oct. 27.

It is a humiliating thing for so enthusiastic a patriot and playgoer as yours truly to have to confess, but I am in duty bound to reluctantly inform you that the English stage has this week been still further degraded by the production of a play that is even worse in a moral sense than any of the so-called "problem" but really pornographic plays which we have had of late.

The play in question is Mr. and Mrs. Daventry, alleged to have been written by Frank Harris, a well-known London journalist, and produced by Mrs. Patrick Campbell at the Royalty on Thursday. I say alleged, because it has for some days been reported and even printed that this precious work was originally penned by Oscar Wilde, and that Harris only stole it up. I do not profess to give any opinion as to the rights and wrongs of this matter, which will, I hear, be fought out in the law courts, with Lord Alfred Douglas claiming the play. I only know that if our so-called play censor is to be allowed to go on licensing plays of this sort, our stage will soon be in a parlous state, indeed.

Mr. and Mrs. Daventry is, not to put too fine a point upon it, a play of undisguised adultery, and double adultery at that. So much so that, as the *Daily Telegraph* says in a really powerful article, it should have been called The Adulterers and have done with it. Mrs. Daventry has a husband who is carrying on an intrigue with a shameless hussy, whom he presently brings into his wife's boudoir, and starts slobbering over her in the half-dark. His wife happens to be in the room and turns up the lights upon them just as the hussy's husband comes banging at the room door in search of her. The ill-used wife shields them by a convenient lie. By way of recompense, however, she goes off with a tame lover who has been hanging around, and they settle down at Monte Carlo. Her now enraged and distracted husband follows her there and is about to use violence toward her when she tells him that she is in that state in which—but faugh! Why describe this shameless play any further? I feel constrained to say in the words of Avon's bard, "Bring me an ounce of civet, good apothecary, to sweeten my imagination."

I am glad to say that the audience for the most part roundly denounced the play and gave Mrs. "Pat" a piece of their mind, when she came on to respond for the author. This, together with the fact that the play is deadly dull, and that it has been unanimously condemned by the press, will perhaps cause it to be swept from the boards forthwith. Mrs. "Pat" has put on some strange plays in her time, but this beats all. I think that I must really take a mind-specialist up to see Play Licenser Redford.

If this sort of thing is to continue we had better at once go back to the unadulterated play-filth of the late unlamented William Wycherley, William Congreve, "Glorious" John Dryden, and Sir John Vanbrugh.

Speaking of "near-the-knuckle" plays, you will soon see The Gay Lord Quex, which I still think Pinero intended to have a moral effect, although, alas, many audiences seem to take it quite the other way. John Hare is about to embark for your shores with this play in his trunk. Irene Vanbrugh, who accompanies Hare to play her original character of Sophie, the manicurist, had on Thursday to consume a farewell supper given for her at the new Carlton Hotel, next door to Her Majesty's, by sister Violet and brother-in-law Arthur Bourchier. Several gilt-edged folk joined in the meal, including Lord and Lady Jeune (of legal fame, as reporters say), Viscount Dungarvan (descended from the famous Boyle, who was described on his tombstone as "Father of Chemistry and brother to the Earl of Cork"), and Lord Rosslyn (soldier, scribbler and actor), who is at the present moment having a violent newspaper row with that clever but very self-advertising youth, Winston Spencer Churchill, who has just been made an M. P. There were also present a society German named Max Hecht (a wealthy but kindly theatre-backer who weighed in with a long toast in verse), and Charles Wyndham and Mary Moore. By the way, Mary is, I understand, about to quit Wyndham's company. Mary, who, you may remember, came into money some time ago, has, I may tell you, a quarter share in Wyndham's new theatre.

Myles McCarthy, known on the road in your States, has arrived in London with intent to produce here or in the provinces his plays, Dear Hearts of Ireland, A Teller of Fate, A Dog and Other Things, etc. His wife, Beatrice Robison, will act with him.

Irving successfully started his new tour at Manchester on Monday. Ellen Terry, however, was too ill to appear.

A Parlor Match finished at Terry's last night. I cannot help thinking that it would have had a longer run if its gags and things had not been so wholesalely appropriated and used here by your and our variety artists. For Auld Lang Syne finishes at the Lyceum in a few nights and will be succeeded by The Three Musketeers, with Lewis Waller as D'Artagnan. Anon Waller will appear as Henry V. Beerbohm Tree ends his second run of Julius Cæsar at Her Majesty's tonight and will close the theatre till next Wednesday, when he will produce Herod, by Stephen Phillips, the brilliant young ex-acting poet.

It has just been decided that Louis Napoleon Parker's long ago written but not yet produced play, The Swashbuckler, shall not be produced first by Wilson Barrett. It has been selected to go on at the Duke of York's, from which house The Lackey's Carnival will be withdrawn next Saturday. There has been talk of a revival of The Adventure of Lady Ursula at the Duke of York's before the new production. In any case the beautiful bride, Evelyn Millard (Mrs. J. R. Coulter), having made it up with the management, will be in the next piece at the Duke of York's.

San Toy reached its anniversary at Daly's this week and George Edwardes gave a ball at the Savoy Hotel by way of celebration. G. E. has been very lucky with his race horses this week. Your saucy citizeness, Madge Ellis, was the guest at a supper at the Savoy on Thursday, given in her honor by your citizen, A. L. Sutherland, as a send off before she goes to Berlin.

Robert Buchanan, novelist and playwright, is dangerously ill.

The Criminal Judge; or the Light of Truth, is the title of a new melodrama by Arthur Shirley and Benjamin Landeck, down for production by Isaac Cohen next Monday week at the Pavilion, otherwise "the Drury Lane of the East." The Court reopens next week with As You Like It. The Orlando will be E. H. Vanderfelt and the Touchstone, Harry Paulton. Rosalind will be played by a novice, Mrs. Constance Stuart. La Loie Fuller and Charlotte Wiehe, the Danish actress, successfully opened at the Coronet last Monday in a series of little pieces, plus dances. Mary Anderson, who lives at the Bard of Avon's birthplace, has quite a Crummles like instinct of publicity, "how these things get into the papers," she says in a dence of a rage because Sir Theodore Martin is erecting a bust of his late wife, the great actress, Helen Faucit, put up in Stratford-on-Avon church near the bust of the other local luminary, W. Shakespeare.

Nov. 3.

The big theatrical sensation of the week has been Beerbohm Tree's production of Herod at Her Majesty's last Wednesday. This four act tragedy is, you will remember, the work of one Stephen Phillips, formerly an actor of small parts with George Alexander and others. It was Alexander, who, in a sense, "discovered" that Phillips was a real poet, and, indeed, he commissioned the young bard to write a play for the St. James'. The bard anon gave off a tragedy on the old story of Paolo and Francesca and Alexander has the play in the theatre. It was reserved for Tree, however, to first introduce Poet Phillips to London playgoers.

And Tree has introduced him nobly. No more gorgeous nor more costly production has ever been seen on any stage than that which dazzled and delighted us first-nighters on Wednesday. There is but one scene in the play, but that is indeed a marvel of beauty and realism. It shows the palace and court of Herod on the edge of the gorge of Jerusalem. In each of the acts numbers of citizens, Jews, Samaritans, Romans, pilgrims, soldiers, priests, handmaidens, dancing girls, etc., all in most wonderful raiment designed by Percy Anderson, crowd the court and its precincts. Moreover, that new pet and colored composer, Coleridge Taylor (who has just had his baby christened Hiawatha), has provided much excellent music.

The play, which is couched in smooth and often strong blank verse, is for the first two acts somewhat eventless. Anon, however, it wakes up and becomes very strong. Its chief points are: 1. Herod's King John-like plot to murder the boy Aristobulus (brother to the beautiful Mariamne, whom the murderer loves to distraction). 2. Mariamne's discovery of Herod's foul instructions in this connection and her subsequent scorning of the uxorious Herod and all his impassioned pleadings. 3. Herod's mad fury at this and his yielding to the implorings of Mariamne's many enemies at court to have her also put out of the way. 4. His speedy repentance and later madness in consequence.

The last act is very intense. Herod, who has been wandering about like a cross between the late King Nebuchadnezzar and Meyerbeer Rip Van Winkle, returns to the palace, having persuaded himself that he only dreamed that Mariamne is dead. Most of his people, anxious for the tyrant's strong and diplomatic rule again, humor him in this delusion, but suddenly the embalmed body of the lovely Mariamne is brought in! The King shrieks with terror at the sight and stands rigid with an attack of catalepsy and never speaks again. The whole of the court departs and the mute monarch is left alone with the beautiful corpse. As in the eight or nine previous plays on this theme, the poet has been largely indebted to the Hebrew historian, Josephus, for the main points of the play. Herod has its defects, chiefly the defects of construction inevitable in so ambitious a work of a beginner. But it is a fine and powerful play all the same and deserves to score a big pecuniary success. The youthful bard's next play venture will be looked forward to with great interest.

Tree, after dragging at times in the first two acts, played splendidly in the last two. His madness and his cataleptic seizure were realistic to an awful degree. Your lovely Maud Jeffries, in spite of being handicapped with some few feet of strange crimson wig, contrived to score, although it was not one of her most successful impersonations. Your Eleanor Calhoun was in good form as the melodramatically jealous Salome, and your Kate Bateman (they are all American actresses now at Tree's) did well as the even more melodramatic mommer of the unfortunate Herod. C. W. Somerset was artistic as a Jew councillor; F. H. Macklin was imposing as the Caul, Sohemus, and young Alfred Mansfield, nephew of Richard, played cleverly at short notice the boy Aristobulus, whom the death-dealing Herod has drowned in the first act.

Next Saturday the Globe will reopen with what was always its form of fare in its early days, namely burlesque. The play to be produced is entitled The Gay Pretenders, and has been written by George Grossmith, Jr., and set to music by Claude Nugent, a well-known semi-military man about town. Certain of the lyrics are by Paul Rubens, who wrote many of the songs for Floradora. The Gay Pretenders will have for its chief interpreters the author of the libretto and his funny father, also Letty Lind and her sister, Adelaide Astor (who is Mrs. George, Jr.). The piece treats of the lives and adventures of Lambert Simnel and Perkin Warbeck. I do not remember any English play concerning these would-be monarchs since the tragedy of Perkin Warbeck, written by John Ford, who, next to Shakespeare, was perhaps the most natural and pathetic of all the Elizabethan dramatists.

The Lackey's Carnival was withdrawn from the Duke of York's last night, but Jones' other and far better play, Mrs. Dane's Defense, is doing big business at Wyndham's. The Duke of York's will presently reopen with Louis Napoleon Parker's long ago written but hitherto unproduced play, The Swashbuckler, which has been secured, and afterwards parted with, by Willard, Alexander, Wilson Barrett, etc. By the way, Barrett has made simply an enormous hit in the big provincial towns with the much revised version of his and the said Parker's Man and His Makers. Bride Evelyn Millard, having doubtless examined the script of The Swashbuckler to see whether it contained any lines that would cause her to "walk out of the theatre," returns to the Duke of York's to play the heroine therein.

Manager Lederer, having arrived with those sixteen new American chorus ladies, will present them and certain other new features in The Casino Girl at the Shaftesbury next Tuesday. Polite Lunatic Sullivan, who has made a big hit as the German Pasha in this piece, has had several tempting offers from West End managers. He has, however, settled to remain with Lederer and will anon return to your States to play this very part. Richard Carle and A. F. Rooke are making good progress with the libretto of a musical play entitled The Moon Maiden, the music to which will be by our Walter Slaughter. "Moon" pieces seem to be in the air just now. Owen Hall's new play, The Silver Slipper, intended to follow Florodora at the Lyric, is partly of this kind, and the libretto and lyrics of an extremely "mooney" play are being written by one Chance Newton.

Citizen R. G. Knowles finished his engagement in the London variety halls last Saturday night. His farewelling aroused such enthusiasm and the audiences were so sorry to part with droll Dick that he had to sing eight songs.

C. Dundas Slater, manager of the big Alhambra, Leicester Square, sails to-day for a health trip to your hospitable shores. Many on your side will doubtless remember him as traveling through your States some thirteen years ago with Richard Henry's Gaiety burlesque, Monte Cristo, Jr.

D'Oyly Carte revives Gilbert and Sullivan's æsthetic opera, Patience; or, Bunthorne's Bride, at the Savoy next Wednesday. On the same evening Forbes Robertson will, at the Borough, Stratford, make his first London appearance in George Bernard Shaw's play, The Devil's Disciple.

Two new melodramas are due next week, namely The Criminal Judge at the Pavilion, Whitechapel, and A World of Sin at the Standard, Shoreditch. Charlotte Wiehe, the Danish actress, and La Loie Fuller, the serpentineress, will, in consequence of their success at the Coronet, Notting Hill, the other week, start a fortnight season under the same manager (E. C. Saunders) at Terry's on Monday.

George Alexander has just decided that his next new play, to presently follow A Debt of Honor, shall be one by Mrs. Craigie (John Oliver Hobbs). It is entitled The Wisdom of the Wise. This title is based upon an old Spanish proverb which declares that those who love have no wisdom and that those who are wise have no love. It is a nice point. I must think it out when I have more leisure.

Gawain.

PARIS.

New Plays of Little Merit—A Successful Benefit—News Notes.

(Special Correspondence of The Mirror.)

Paris, Oct. 29.

Fabrice Carré's comedy, Un Idée de Mari, produced at the Gymnase Oct. 15, is the first new play of the season. Its novelty lies mostly in its title, for the plot is of a too familiar type—a rehash of the time worn theme of domestic incompatability and subsequent divorce, served with a number of extravagant and silly complications. The play's sole claim to merit is that it is somewhat of a satire on other works of its class. The husband in the case, one Desmazures, finding his wife indifferent to him, decides to follow the theories set forth by Bisson, Feydeau, and other dramatists, of whom he is a disciple, and win his wife's love by arousing her jealousy. This husband is very much of an ass. His wife, Mathilde, is a charming girl. Piqued by her husband's coldness, she seeks consolation in a flirtation—a perfectly harmless flirtation, be it understood—with her cousin, Gustave. Desmazures, cognizant of the affair, does some eavesdropping, but the conversation of the young people proves that Mathilde has not been unfaithful. Nevertheless Desmazures wants more evidence of his wife's love. Then it is that the Bisson-Feydeau scheme dawns on him. He will let Mathilde get a divorce, and then remarry her, according to the approved method of the best farceurs. But when he announces his intention Mathilde receives the idea with joy, a divorce suggesting marriage with Gustave later on. Desmazures is taken aback, but goes on with his plans. To get the divorce he must find a corespondent. This proves a difficult task, for Desmazures is such a numbskull that he is unable to secure an obliging female. Eventually, by advertising for artists' models, Desmazures manages to get himself caught by a police commissary in the company of three airily clad young women. The divorce is granted, and Desmazures bies him to his ex-wife to offer remarriage, confident of a welcome with open arms. Mathilde, however, informs him that she has accepted Gustave. Desmazures learns that it is unwise to put one's faith in playwrights' logic, but, monstrously conceited, he flatters himself that he will yet win Mathilde from her new spouse. The players made the farce seem funnier than it was. The best results were attained by M. Galipaux and Mlle. D'Arcyhe.

Un Idée de Mari is silly, but Les Quatre Coins de Paris, at the Cluny, is sillier. This farce is the work of Albert Barré and Armand Numès, and was produced Oct. 17. The impossible plot tells of the family of Badinois, a shop keeper, who, having hoarded considerable wealth, desire to travel. They have never stirred from their own section of Paris—a premise too preposterous to be accepted—and a practical joker, posing as a courier, takes them on a grand tour of the city, hoaxing them into the belief that they are seeing Europe. All sorts of ridiculous complications occur, and in the end the joker marries Badinois' daughter. Considering the material in hand, the company gave a good performance.

The benefit for the Association of Dramatic Artists, managed by Coquelin, was held at the Trocadero on Thursday. The performance was a great success, the receipts amounting to over $8,000. On the programme were Sarah Bernhardt, Mlle. Barbet, Madame Simon Gerard, Coquelin *cadet*, Mounet-Sully, Madame Judic, Mlles. Sandrini and Zambelli, M. Faure, and Mlle. Akte. Madame Judic was received with an enthusiasm that showed that her popularity had not waned during her retirement.

The Comédie Française presented this week Le Dîner de Pierrot, Les Femmes Savantes, L'Etincelle, Denise, La Conscience de l'Enfant, Adrienne Lecouvreur, L'Ami des Femmes, and Le Monde où l'on s'Ennuie.

At the Opéra the bills were Tannhäuser, Faust, Hamlet, Les Huguenots, Samson et Delila, and Le Prophète. At the Opéra Comique Carmen, Le Rêve, Louise, and Mignon were sung.

Who will occupy Sarah Bernhardt's Theatre after Jan. 1, when the Comédie Française moves to its rebuilt home, has not been decided. Jacques Richepin, son of Jean Richepin, wishes to produce a new play by himself there, and another bidder is Isidor de Lara, who wants the theatre for a production of his opera Messalina.

The Colonne concerts will begin at the Châtelet to-morrow.

Louis Fournier has written a biography and an "appreciation" of Sada Yacco and Otto Kawakami, the Japanese actors, that scored such a success at Loie Fuller's Theatre. The work has just been issued by Brentano. It is well illustrated.

Une Fête à Rome, an elaborate ballet spectacle, will be put on at the Hippodrome next week, succeeding Nercingétorix.

Elle est Mariée, a comedietta by Ricou and Marietti, will be produced at the Dejazet during the season.

Guitry will open his season in L'Assomoir at the Porte St. Martin Nov. 1.

Catulle Mendès and Reynaldo Hahn have written an opera that Carré will produce at the Opéra Comique.

Madame Le Bargy, wife of the well-known actor, will make her stage debut at Brussels Nov. 5 in L'Enchantment. Anon, as has been announced, Madame Le Bargy is to be leading woman for Sarah Bernhardt when that actress assumes a round of male roles.

Antoine, who must have accumulated several hundred new plays, has accepted Louis Fevert's comedy, Le Colonel Chabert, adapted from Balzac.

T. S. R.

THE LOST PARADISE CASE.

In The Mirror of Nov. 3 reference was made to the proceedings in Chicago against Charles L. Howard and Lorin J. Howard, commonly known as Howard and Doyle. The contempt proceedings are still pending before Master in Chancery Bishop, and Carl Herrmann has brought on witnesses from New York and elsewhere. Up to the present time Mr. Herrmann and his attorney from New York, Louis Steckler, assisted by the Chicago attorneys, Pam, Calhoun and Glennon, have introduced 425 pages of testimony. Mr. Herrmann's expenses in this proceeding, not counting the Master's fees or the attorneys' fees, have been very nearly $1,300.

Mr. Herrmann says that he is determined to push the proceeding to a conclusion, no matter what the expense, in order to demonstrate that as far as it is possible he will stop at nothing which he can fairly and legitimately do to stop piratical use of his property, and at the same time to show those who contract with him that he affords them protection.

In connection with this case the following letter has been received from one of the defendants:

Chicago, Nov. 5, 1900.

To the Editor of The Dramatic Mirror:

Sir: In re. your issue of Nov. 3 an article appears under the heading of "The Lost Paradise Case," and we ask in justice to our firm that you insert a denial, as it is a lie, although, in the first place, no injunction has ever been granted against us; simply a temporary injunction before the Master. The case has never been in court.

Herrmann is trying to give us trouble by claiming contempt of court, and when the case came before Judge Kohsat last week he would not listen to a lot of rubbish they attempted to urge before him, and he told them so in open court, and if they wanted to bring up any such evidence they could go before a Master and talk to him as long as they wanted, but that he would require strong and indisputable evidence when it came before him.

As regards their being confident that they will prove contempt of court, it is simply a matter of opinion. Time will tell. The decision for contempt of court has nothing to do with the Lost Paradise case. We have good legal advice and will notify you and the profession the results when the case comes up.

We think we are right in claiming we can translate a foreign play under its own title and make any additions we wish, providing we do not use any original matter used in any other adaptation, or any colorable imitation, which we can prove we have never done. If this is not good law, we would like to know where many of our good American authors would land, who have made adaptations right and left, even De Mille, who dramatized the same play in 1880, and Herrmann never copyrighted his version until 1897.

Yours very truly,

Charles L. Howard,
Formerly Howard and Doyle.

BERNARD RESIGNS.

Adolph Bernard (Reinold), who has been the secretary of the Actors' Fund for nearly six years, resigned his position at the meeting of the Board of Managers last Thursday on account of ill health. The Board at first refused to accept his resignation, but when it was explained that Mr. Bernard's physicians had ordered him to rest, the resignation was accepted with regret. Mr. Bernard will not enter into any active business for at least a year. His position at the Fund will be taken by Theodore Bronner, who occupied the post immediately before Mr. Bernard.

GOSSIP.

Maud Louise Barber, Carl Haswin's leading woman in A Lion's Heart, now touring the West, is scoring marked success in an unusually difficult role. She is an actress of striking individuality and discriminative force. Her progress during a brief career is remarkable and by no means is due solely to her beauty, although she has a generous share thereof. She began at the foot of the ladder three years ago, and still is climbing rapidly. Miss Barber has many friends high in the profession, but never employs their influence. Her final success, like her initial promotion, will be due entirely to her own ability. She is a member of a prominent Southern family and a native of Augusta, Ga., but her home of late years has been in New York.

Sara Johnson was married Nov. 3 to Edwin C. Brainerd, a hotel proprietor.

Harry C. Browne, last season with Dear Hearts of Ireland, and Edith Jacklin, a non-professional, were married at North Adams, Mass., Nov. 7. Mr. and Mrs. Browne will reside in New York.

Professor David McWade, balloonist, of Welsh Brothers' circus, was married Nov. 3 to Lydia Jenkins, of Audenried, Pa.

A supper was tendered by the members of A. Q. Scammon's Side Tracked to John Waller on his return to the company from New York, where he went to bury his little daughter, Annie. Mr. Waller had been back with the company only three days when he received a telegram announcing that his little son, Willie, had also died.

Edith Booth was thrown from a carriage in Harlem on Sunday and her skull was fractured. She was taken to the Harlem Hospital.

Virginia Earle reports that $850 was abstracted from a hand bag which she left for a while in the Hotel Vendome restaurant one night last week.

The Casino mix-up was arranged last week so that George W. Lederer will remain in possession of the theatre until Feb. 1, when the Sire Brothers will assume control. Mr. Lederer means to take The Belle of Bohemia to London in January.

Charles McBlair, one time valet to Edward Lester, was arrested last week, charged with stealing $10,000 worth of gems belonging to Mr. Lester.

Mrs. Anna Cowell, the famous leading lady of a bygone day, who is now a resident of the Edwin Forrest Home, suffered a stroke of apoplexy last Wednesday, and is at present in a critical condition. She was visiting in Philadelphia when the illness came upon her, and it was deemed inadvisable to move her to the Home. The physician and two nurses of the Home, however, went immediately to her and everything possible is being done for her comfort.

Hennessy Leroyle opened the Hendrick Hudson Hall, Hudson, N. Y., on Nov. 5.

W. M. Wilkison has secured from Nat C. Goodwin, Clyde Fitch's play, Nathan Hale, which he will send out with Howard Kyle in the title part and Nannette Comstock as Alice Adams.

Marcus R. Mayer will manage for Maurice Grau the American tour of Sarah Bernhardt and M. Coquelin, having resigned from the business management of Mary Mannering.

A divorce was granted at Trenton, N. J., on Nov. 9, separating Queenie Vassar Lynch from her husband, William Lynch.

The Strollers' third annual ladies' day was celebrated last Friday at the Waldorf-Astoria. A number of prominent actresses were among the guests and were objects of interest to a swarm of society persons.

Sarah Bernhardt, M. Coquelin and their company sailed yesterday from Havre for this city, their departure having been delayed two days by an accident to the steamship *Lorraine*.

The Lyceum Theatre, Elizabeth, N. J., was sold last week to counsel for Theodore K. Pembrook to satisfy a mortgage of $4,000. Mr. Pembrook paid $20,000 for the property.

Clara Clemens, daughter of Samuel L. Clemens (Mark Twain), will appear here this season as a concert soloist.

Ruth Aldridge, leading lady with Howard Gould in Rupert of Hentzau, was taken suddenly ill at Richmond, Va., on Nov. 7 and went to a hospital there.

Thomas H. Davis filed a petition in bankruptcy in this city last week, with liabilities of $21,503 and no assets.

Benjamin F. Cheney, husband of Julia Arthur, was bunceed last week in Boston by one Alfred Hamburger, who solicited a subscription to pay for a portrait in a special issue of the *Railroad Gazette*. Mr. Cheney gave him $1,200 and then found out that the special issue was a myth. Detectives are looking for Hamburger.

Edmund Breese retired from the James O'Neill company on Nov. 3 to join the Castle Square Theatre Stock, opening Nov. 12.

W. H. H. Peck, 10 North End Terrace, North Newark, N. J., writes to ask for information concerning the present whereabouts of Henry Willis Merritt Peck, of whom his relatives have not heard for six years. He was known as actor and as manager for many years, and his relatives will be grateful for any information that may be sent to them.

Marguerite Merington's new play, Old Orchard, will be produced in Buffalo on Nov. 19. Sarah Truax will play the leading role.

J. L. Veronee and Lillian Mortimer were married at Salt Lake City on Nov. 3.

The first reception of the Stanhope-Wheatcroft Dramatic School this season will take place at the new quarters of the school on Fifth Avenue on Saturday evening of this week. Many well known journalists, dramatists, artists and prominent theatrical and musical people are expected to be present.

Under the Dome will close its season at Elgin, Ill., Nov. 17, and the company, augmented and strengthened, will open in Chattanooga, Nov. 25.

"IF YOU SEE IT IN THE SUN."

The New York Sun continues characteristically to blunder in the department of dramatic news. Last week it referred to the "Greenwald company at the American;" declared that "the star actors visiting us just now happen to be all Americans," and included Richard Mansfield, who was born in Heligoland, and May Irwin, a native of Canada, in the list; an article full of misrepresentations about The Adventures of Francois referred to George C. Tyler, whose name it misprinted as George W. Tyler, as the one who produced this play, whereas it was produced by Liebler and Company, and declared that the author of The Adventures of Francois had done "nothing skillful in that line," meaning the playwriting line; referred to "one of Charles Frohman's London theatres" (Sic); called Minnie Seligman's play, When a Woman Loves, "A Woman who Loves," and committed other and minor offenses against the truth too numerous to mention.

FRIEDLANDER SUES PULLMAN COMPANY.

S. H. Friedlander, of San Francisco, brought suit at Butte, Mont., last week against the Pullman Car Company, for $12,000 damages, alleging that a special car furnished him by the company for the transportation of his The Brownies in Fairyland company was in an unsanitary condition and in consequence five of the children comprising the company contracted scarlet fever, four diphtheria and one typhoid fever. The company was quarantined at Butte for twenty-three days and bookings for that period had to be canceled. The damages are particularized as $10,000 for breach of contract, $2,600 for loss of profits, and $300 for medical attendance.

BROOKLYN AMUSEMENTS.

SATURDAY, Nov. 10.

But one novelty was offered for the week, and while the election day patronage was enormous, it scarcely sufficed to make a satisfactory average at some of the houses, where the Mogley openings proved very light, and where the reaction consequent upon the big holiday business made the rest of the week unprofitable.

The Columbia brought to view Brother Officers, and though its cast showed several strong names, the distribution of parts was by no means as happy and the representation thus was inferior to the original production at the Empire. The Empire Stock makes way for the Lederer production of The Belle of Bohemia.

Creston Clarke and Adelaide Prince began their tour in The Only Way at the Amphion, with the scenery and accessories used in the Henry Miller presentation of it last season. Miss Prince as Lucia Manette made a conspicuous success, while Mr. Clarke was equally felicitous in the role of Sidney Carton, those of their support deserving special mention being Cornelia Bedford, Augustus Balfour, Adele Luchmann, Albert Gilham, and J. J. Sanbrook. The Old Homestead, with Denman Thompson, is to follow.

The Montauk management, notwithstanding the press reported Mr. Sothern as yet confined to the Johns Hopkins Hospital in Baltimore, and likely to be further incapacitated for another fortnight from resuming his professional work, went merrily ahead with their advance sale for that engagement, until the latter part of last week, when, at the eleventh hour Blanche Walsh was secured to fill the vacancy. Miss Walsh came over direct from the Broadway Theatre with her creditable revival of More than Queen, which again displayed the same picturesque mounting and costumes that were admired here last year when Julia Arthur appeared on this stage in that play. Mrs. Carter and Zaza are underlined.

The Sign of the Cross was the feature at the Grand Opera House, where Charles Dalton was again admired as Marcus Superbus, and found a splendid foil in the capable enactment of Mercia by Lillie Thorlow. Nero was well realized by W. E. Bonner, and Agnes Scott met every requirement as Poppaea. The rest of the support was satisfactory, and the engagement proved satisfying. Manager Lewis Parker next has Joseph Murphy in the perennial Shaun Rhue and The Kerry Cow.

A feature new to the Hyde and Behman stage was the debut in this borough of the London music hall singer, Charles Coburn, who at once became a favorite, and repeated the success he recently achieved at Tony Pastor's. Mr. Coburn, though a man in middle life, sings agreeably and always in tune. He has a remarkable control of facial expression and enunciates each word so clearly as to be distinctly understood in every part of the house. His character types present a perfect make-up and are truthful as well as entertaining. Al. Shean and Charles Warren caused infectious merriment with their Oro Vadis Upsidy Down, which, though a little slow at the start, after the entrance of the bell quickly strikes a center which carries everything before it. Lizzie and Vinie Daly, seen here for the first time since their European trip, got some of the heartiest applause of the entire bill. Miss Vinie, who has bumped from childhood into a grown woman since their last date here, is now a trifle taller than her mother, and has become one of the most picturesque figures before the public, who, as a dancer, will cause those already famous to look to their laurels. James Manning in The Irish Pawnbroker displayed a valuable new find in Beth Nelson Davis, who proved an agreeable and superior substitute for his predecessor. Master Davis has a bright face, is full of action, up to date in the business, and sings both sweetly and with facility. Mr. and Mr. Sidney Drew repeated When Two Hearts are Won, in which the honors are almost all the lady's. This couple are apparently wedded to this sketch and if their illustrious relatives had displayed no more ambitious desire for fresh material than they, John Drew would yet be in The Masked Ball, and Mrs. Rankin still the suffering Billy Piper of The Danites. Little Charlie Rossow's soubrette, turn as deserved, was one of the club's best liked features. In addition to his good vocalism, he is developing into a pocket edition of a comedian of the first order. Maggie Cline, superbly gowned in a creation of black and jet trimmings, was so handicapped by a severe cold as to be prevented from doing more than to apologize and beg to be excused. Others seen were the Three Rossi Brothers, Frank Cushman, and the Rossow Midgets, who closed the show with their turn. Manager Henry W. Behman's next people of note are Marshall P. Wilder, Imogene Comer, James O. Barrows, and Al. Leech with his Rosebuds.

The Elton had the new revival of the old Siberia, which is again proving to be as good a money getter as it was a decade or more ago. Julie West as Vera, Edgar Foreman as Trotsky, the Sara of Eugenia Bressler, and John Terriss' Nicholai Nakoff were all capitally rendered. The rigorous policy adopted by Manager Lewis Parker for the subjugation of the Elton gallery has worked to a charm, and a performance may now be sat through here in comfort. Sporting Life is the next attraction.

The Behman Show, as commented upon when down town last week, has served to pack the Gaiety nightly, where Manager Bennett Wilson follows it with Le Voyage en Suisse.

The Payton season's tenth week was devoted to My Old Kentucky Home, which stirring war drama received the usual capable treatment that is accorded by the Payton Stock to all of their productions. The ensuing week will be devoted to Diplomacy, which production is promised to rank as one of the most notable that shall be seen here this season. Corse Payton is now considering a scheme of changes in the Payton entrance lobby that will not only involve an outlay of several thousand dollars, but that will make it almost as showy a spot as the famous Keith Theatre entrance in Boston.

Fred Irwin's Big Show was the announcement at the Star, where but two features came anywhere near the required standard, the Six Cornalias in their parlor gymnastics, and the Fayette Twin Sisters, who with proper development are likely to attain popularity. Last season the performance given under this direction was one of the best on the road. The "Eagle" and other local authorities in their Tuesday review were unanimous in pronouncing the current bill as the poorest and most inane of the season. Manager William L. Bissell next recoups with The Bowery Burlesquers.

The talent at the Novelty numbered Hugh Stanton and Flora Modena, Ed. Latell, Lillie Western, Haines and Pettingill, the Mazinlers, O'Brien and Havel, Laura Comstock, Blocksom and Burns, also the Three Powers Brothers.

We Tms of Tennessee depart from the Lyceum, where Faust is next installed.

The Williams' Music Hall features were Etta Butler, McAvoy and May, Mlle. Olive, Harding and Ah Sid, Harrigan, the Juggler; Lubi and Lucy, John D. Gilbert, also Kruse's dog and monkey circus.

Manager Thomas Van Osten, of Al. Reeves' Criterion, takes The Ladies' Club in place of The Tuxedo Club.

The Empire shifts from The Oriental Burlesquers to the Irwin Show, while the Unique replaces the Rose Hill Folly people by Watson's American Burlesquers.

Richard Mansfield and his impressive revival of Henry V, which had been first announced as a Montauk card, has been transferred to the Columbia for Thanksgiving week, the Montauk filling the gap in its announcements with the Rogers' Brothers in Central Park.

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READ.

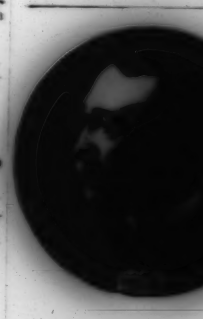
KANSAS CITY, MO., Nov. 7, 1900.

HOWARD & DOYLE:—We take pleasure in stating that the appeal in case of T. Henry French was dismissed; this ends the litigation and we consider it a great victory.

WOLLMAN, SOLOMON & COOPER, Atty's-at-Law.

THIS IS THE FINAL LEGAL DECISION.

Parties who produced this play without our authority will kindly remit at once and transact all further business with the sole owners, HOWARD & DOYLE, *Largest Play Agency in the World. Send for List.* CHICAGO, ILL.



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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be received to reach us on or before that day.

DRAMATIC COMPANIES.

A BULL DOG (M. E. Rice, mgr.): Leadville, Col., Nov. 13, Salida 14, Canon City 15, Florence 16, Pueblo 17, Central City 18, Ft. Collins 19, Cheyenne Wyo., 20, Pueblo 22, Russell Springs, Kan., 23, Ogden, U., 25, Park City 26, Logan 27, Brigham 28, Salt Lake City 29-Dec. 1.

A BLACK SHEEP: Aurora, Mo., Nov. 13.

A BRASS MONKEY (Joe W. Spears, mgr.): Rockford, Ill., Nov. 13, Freeport 14, Clinton, Ia., 15, Sterling, Ill., 16, Moline 17, Davenport, Ia., 18, Galesburg, Ill., 19, Burlington, Ia., 20, Kewanee, Ill., 21.

A BREEZY TIME (Western; M. H. Norton, mgr.): Walla Walla, Wash., Nov. 12-17.

A BREEZY TIME (Eastern; Billy Casad, mgr.): Bangor, Me., Nov. 13, Pittsfield 14, Newport 15, Booth Bay 16, Bath 17, Biddeford 19, Somersworth 20, Farmington, N. H., 21, Laconia 22, Concord 23, Keene 24, Newport 25, Bellows Falls, Vt., 27, Middlebury 28, Burlington 29, St. Albans 30, Pittsburg, N. Y., Dec. 1.

A BROKEN HEART (Esther Rijnero; J. E. Caven, mgr.): Champaign, Ill., Nov. 13, Tuscola 14, Pana 15, Sullivan 16, Charleston 17.

A BUNCH OF KEYS (Gus Rothner, mgr.): Webb City, Mo., Nov. 13, Lamar 14, Carthage 15, Aurora 16, Columbus, Kan., 17, Galena 18, Independence 19, Arkansas City 20, Winfield 21, Wichita 22, Junction City 23, Topeka 24, Leavenworth 25, Nebraska City, Neb., 26, Omaha, Ia., 27, Yankton, S. D., 28, Sioux Falls 29, Madison 30, Pipestone, Minn., Dec. 1.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): St. Mary's, Ont., Nov. 13, Seaforth 14, Goderich 15, Clinton 16, Wingham 19, Listowel 22, Walkerton 24.

A DAY AND A NIGHT (Wm. H. Currie, prop.): Salt Lake City, U., Nov. 12-14, Logan 15, Boise City, Id., 16, Baker City, Ore., 17, Portland 19-24, Seattle, Wash., 26-Dec. 1.

A GUILTY MOTHER (Henry Meyers, mgr.): Chicago, Ill., Nov. 4-18.

A HOMESPUN HEART: Columbus, O., Nov. 12-14, Dayton 15-17.

A HOT OLD TIME (The Rays; Edgar Selden, mgr.): Baltimore, Md., Nov. 12-17, Jersey City, N. J., 19-24, Philadelphia, Pa., 26-Dec. 1.

A HOT OLD TIME (Eastern; Edgar Selden, mgr.): Lowell, Mass., Nov. 13, 14, New Bedford 15, Brockton 16, Marlboro 17, Milford, Conn., 19, Willimantic 20, Woonsocket, R. I., 21, Newport 22, Fall River, Mass., 23, 24, Middletown, Conn., 26, New Britain 27, Danbury 28, Poughkeepsie, N. Y., 29, Trenton, N. J., Dec. 1.

A HUNDOO HUNDOO (Whiting and Wills, mgrs.): Boise City, Id., Nov. 13, Pocatello 15, Ogden, U., 17, Salt Lake City 19-21, Grand Junction, Col., 22, Aspen 23, Leadville 24, Florence 25, Pueblo 26, Canon City 27, Trinidad 28, Colorado Springs 29, Cripple Creek 30-Dec. 1.

A LADY OF QUALITY (Eugenie Blair): Detroit, Mich., Nov. 12-17.

A MAN OF MYSTERY (Leary and Hagen, mgrs.): Kansas City, Mo., Nov. 11-17.

A MERRY CHASE (Will F. Gardner, mgr.): Jeffersonville, Ill., Nov. 13, Winchester 14, Virginia 15, Lewistown 16, Bushnell 17, Spring Valley 18, Monmouth 19, Keithsburg 20.

A MIDNIGHT BELL (Alice Rosedale): Ft. Scott, Kan., Nov. 13, Pittsburg 14, Joplin, Mo., 15, Springfield 16, Ft. Smith, Ark., 17.

A MILK WHITE FLAG: Danville, Va., Nov. 13, Raleigh, N. C., 14, Durham 15, Goldsboro 16, Wilmington 17, Charlotte 19, Florence, S. C., 20, Augusta, Ga., 21, Savannah 22, Brunswick 23, Jacksonville, Fla., 24, Albany, Ga., 27, Americus 28, Macon 29, Columbus 30.

A POOR RELATION (Alden Bass; Fred G. Berger, mgr.): Bloomington, Ind., Nov. 13, Washington 14, Olney, Ill., 15, Sullivan, Ind., 16, Brazil 19, Lebanon 20, Tipton 21, Alexandria 22, Portland 23, Decatur 24, Huntington 26, Wabash 27, Warsaw 28, Ft. Wayne 29, Plymouth 30, Valparaiso Dec. 1.

A RAG TIME RECEPTION: Sistersville, W. Va., Nov. 12, Altoona, Pa., 14, Johnstown 15, McKeesport 17, Uniontown 19, Connellsville 20, Cumberland, Md., 21, Huntington, W. Va., 22, Tyrone, Pa., 23, Easton 24, Bethlehem 26, Allentown Dec. 1.

A ROMANCE OF COON HOLLOW (Western; M. Brennan, mgr.): Lewiston, Pa., Nov. 13, Johnstown 14, Monongahela 15, Belle Vernon 16, McKeesport 17.

A ROUGH RIDER'S ROMANCE: Cincinnati, O., Nov. 12-17.

A SPRING CHICKEN (Ready and Gossling, mgrs.): Gallipolis, O., Nov. 13, Portsmouth 14-17.

A STRANGER IN A STRANGE LAND (Thall and Kennedy, mgrs.): St. Paul, Minn., Nov. 12-17, Minneapolis 18-24.

A STRANGER IN NEW YORK: Eugene, Ore., Nov. 13, Roseberg 14, Woodland, Cal., 16, Sacramento 17, San Francisco 18-24.

A TEXAS STEER (Mat L. Berry, mgr.): Topeka, Kan., Nov. 14, Lawrence 15, Leavenworth 16, Atchison 17, St. Joseph, Mo., 19, Beatrice, Neb., 20, Lincoln 21, Hastings 22, Grand Island 23, Fremont 24, Omaha 25.

A TRIP TO CHINATOWN (Will H. Barry, mgr.): Seattle, Wash., Nov. 11-13, Tacoma 14, Portland, Ore., 15-17.

A TRIP TO COONTOWN: Toledo, O., Nov. 11-13, Ann Arbor, Mich., 15, Battle Creek 16, Kalamazoo 17.

A TURKISH BATH (F. A. Wade, mgr.): Billings, Mont., Nov. 15, Livingston 16, Butte 19-24.

A WARD OF FRANCE (N. Appell, mgr.): McKeesport, Pa., Nov. 13, Steubenville, O., 14, Wheeling, W. Va., 15, Zanesville, O., 16, Hamilton 17, Cincinnati 19-24, Toledo 25-28, Grand Rapids, Mich., 29, 30.

A WISE WOMAN (Marie Lamour; Leslie Davis, mgr.): Springfield, Ill., Nov. 13, Assumption 14, Charleston 15, Crawfordsville, Ind., 16, Alexandria 17, Rockville 19, Terre Haute 20, Sullivan 21, Washington 22, Columbus 23, Elwood 24.

A WOMAN IN THE CASE (Al. J. Rusby, mgr.): Pittsburg, Pa., Nov. 11-18, Huron, O., 19, Norwalk 20, Clyde 21, Carey 22, Ada 23, Lima 24, Bluffton 26.

A YOUNG WIFE (Western; W. W. Randall, mgr.): San Francisco, Cal., Nov. 12-17, Los Angeles 19-24.

A YOUNG WIFE (Eastern; A. H. Herman, mgr.): New York city Nov. 12-17.

ACME COMEDY (W. L. Stewart, mgr.): St. Thomas, Ont., Nov. 12-17.

ACROSS THE PACIFIC (Harry Clay Blaney; E. W. Fuller, mgr.): Chicago, Ill., Nov. 4-17, Kansas City, Mo., 19-24, St. Louis 25-Dec. 1.

ADAMS, MAUDE (Chas. Frohman, mgr.): New York cit Oct. 22—indefinite.

AIMEE COMEDY: Dubuque, Ia., Nov. 12-17, Galena, Ill., 19-24, Beardstown 26, 27, Jacksonville 29-Dec. 1.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): Buffalo, N. Y., Nov. 12-14.

ALVIN JOSLIN: Urbana, O., Nov. 13, Bellefontaine 14, Wapakoneta 15, Bowling Green 16, No. Baltimore 17, Findlay 19, Alexandria, Ind., 20, Anderson 21, Elwood 22, Peru 23, Rochester 24, E. Chicago, Ill., 25.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

AN AFRICAN KING (Chas. E. Blaney, mgr.): Hartford, Conn., Nov. 12-14.

AN AMERICAN GENTLEMAN (Wm. Connell's; W. S. Butterfield, mgr.): Troy, N. Y., Nov. 12, 13, Schenectady 14, Amsterdam 15, Utica 16, 17.

AN AMERICAN GIRL (A. Q. Scammon, mgr.): Jersey Shore, Pa., Nov. 13.

ANDERSON THEATRE (Ed. Anderson, mgr.): Lowell, Mass., Nov. 12-17.

ARBUCKLE, MACLYN: Rochester, N. Y., Nov. 14, Toledo, O., 15, New York city Dec. 3-22.

ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.): New York city Sept. 10—indefinite.

ARNOLD STOCK (J. T. Arnold, mgr.): Napoleonville, La., Nov. 15-17, Plaquemine 18, 19, Vicksburg, Miss., 20-24, Monroe, La., 26-Dec. 1.

AT PINEY RIDGE (M. O. Higgins, mgr.): Belding, Mich., Nov. 13, Battle Creek 14, Flint 15, Bay City 16, Saginaw 17, Detroit 18-24, Cleveland, O., 25-[illegible]

AT THE WHITE HORSE TAVERN: Minneapolis, Minn., [illegible] St. Paul 15-17.

AT THE WHITE HORSE TAVERN (Western; Frank M[illegible]): [illegible] Wash., Nov. 14, 15, New Whatcom 16, Bellingham 17, Victoria 19, Seattle, Wash., [illegible] 23, Tacoma 24, Portland, Ore., [illegible]

AUBREY STOCK: [illegible] Mobile, Ala., [illegible] Jacksonville, Fla., 20-24, Mobile, Ala., 26-Dec. 1.

AUBREY STOCK: [illegible] Bros., mgrs.): Bradford, Pa., Nov. 12-17.

AUNT HANNAH (Hartig and Solomon): New Haven, Conn., Nov. 12-14.

AUNT JERUSHA (W. S. Campbell, mgr.): St. Peter, Minn., Nov. 13, Mankato 14, Owatonna 15, Austin 16, Lake Mills, Ia., 17, Forest City 19, Britt 20, Garner 21, Mason City 22, Belmond 23, Hampton 24, Eldora 25, Nevada 27, Ames 28, Boone 29.

BACON COURTNEY (Louis Elliott, mgr.): Healdsburg, Cal., Nov. 12-17, Santa Rosa 19-24, Vallejo 26-Dec. 1.

BALDWIN-MELVILLE STOCK (Cincinnati, O.—indefinite.

BARLOW'S FOLLIES (Frank Barlow, mgr.): Gas City, Ind., [illegible] 19-24, Albany 26-Dec. 1.

BEN HUR (Lew Wallace; [illegible]): Philadelphia, Pa., Oct. 8-Dec. 1.

BENNETT-MOULTON (S. Geo. K. Robinson, mgr.): Rockland, Me., Nov. 12-17, Lowell, Mass., 19-24, Derby, Conn., 26-Dec. 1.

BENNETT-MOULTON (R. Earl Burgess, mgr.): Williamsport, Pa., Nov. 12-17, Easton 19-24, Harrisburg 26-Dec. 1.

BENNETT-MOULTON (O.): E. K. Moulton, mgr.): Lynn, Mass., Nov. 12-17, Lawrence 19-24, Salem 26-Dec. 1.

BERNHARDT-COQUELIN (Maurice Grau, mgr.): New York city Nov. 26-Dec. 29.

BINGHAM, RALPH: Moultrie, Ga., Nov. 13, Louisville 14, Lake City, Fla., 15, Quincy 16, Bainbridge 17, Troy, Ala., 19, Greensboro 20, Demopolis 21, Tuscaloosa 22, Agricultural College, Miss., 23, Florence, Ala., 26, 27, Huntsville 28.

BITTNER CO.: Seattle, Wash., Nov. 12-17.

BLAIR, EUGENIE (A Lady of Quality; Henry Gressitt, mgr.): Detroit, Mich., Nov. 12-17.

BRANDON THEATRE CO. (Whit Brandon, mgr.): Preston, Minn., Nov. 12-17.

BRIGGS, FLOYD R.: Hortonville, Wis., Nov. 12-14, Manawa 15-17.

CALEB WEST (Jacob Litt, mgr.): Chicago, Ill., Oct. 29—indefinite.

CARLTON, EFFIE: Skowhegan, Me., Nov. 12-17, Rumford Falls 19-24.

CARPENTER, FRANKIE (Jere Grady, mgr.): Lewiston, Me., Nov. 12-17, Augusta 19-24, Bangor 26-Dec. 1.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): Brooklyn, N. Y., Nov. 12-17.

CAUGHT IN THE WEB (W. C. Elmendorf, mgr.): Rochester, N. Y., Nov. 12-14, Syracuse 15-17, Harrisburg, Pa., 19, Johnstown 20, Greensburg 21, Connellsville 22, Uniontown 24.

CHASE-LISTER (Southern): Lincoln, Ill., Nov. 12-17, E. St. Louis 18, Jerseyville 19-24, Cairo 25-Dec. 1.

CHESTER, ALMA (Alma Chester, mgr.): Haverhill, Mass., Nov. 12-17, Lynn 19-24, Portland, Me., 26-Dec. 1.

CHASE-LISTER (Northern; H. H. Fisher, mgr.): Aberdeen, S. D., Nov. 12-17.

CLARKE, CRESTON (H. W. Storm, mgr.): Altoona, Pa., Nov. 13, Johnstown 14, Youngstown, O., 15, Lima 16, Ft. Wayne, Ind., 17.

CLARKE, HARRY CORSON (What Did Tomkins Do): Tucson, Ariz., Nov. 13, Phoenix 14, Prescott 15, Jerome 16, Pomona, Cal., 19, Riverside 20, Redlands 21, San Bernardino 22, San Diego 23, Santa Ana 24, Los Angeles 26-Dec. 1.

CLAYTON, UNA (Francis Morey, mgr.): Greensboro, N. C., Nov. 5-14, Danville, Va., 15-17, Staunton 19-21.

CLEMENT, CLAY (The New Dominion): Keokuk, Ia., Nov. 13, Peoria, Ill., 14, Davenport, Ia., 16, Minneapolis, Minn., 19-21, St. Paul 22-24.

COHAN, GUS: Irwin, Pa., Nov. 12-14, Latrobe 15-17.

COHNE'S AMERICAN THEATRE: Montrose, Pa., Nov. 12, 13, Tunkhannock 14, Towanda 15, 16, Mansfield 17, Arnot 19, 20, Sunbury 21, 22, Bloomsbury 23, Lansford 24, Girardville 28, Reedsville 29, 30, Lewiston Dec. 1.

COLLIER, WILLIE (W. J. Smyth, mgr.): Chicago, Ill., Nov. 11-24, St. Louis, Mo., 25-Dec. 1.

COLUMBIAN COMEDY (C. H. Newell, mgr.): Hollidaysburg, Pa., Nov. 12-14, New Kensington 15-17, Butler 19-21, Greenville 22-24, Bradford 26-Dec. 1.

COLUMBIA STOCK (Ed. C. Stewart, mgr.): Sioux City, Ia., June 11—indefinite.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 5—indefinite.

CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Middletown, Pa., Nov. 12-14, Columbia 15-17, Frederick, Md., 19-21, Keyser, W. Va., 22-24, Piedmont 26-28, Lonaconing, Md., 29-Dec. 1.

COOK CHURCH STOCK (H. W. Taylor, mgr.): Nashua, N. H., Nov. 12-17, Manchester 19-24, Lewiston, Me., 26-Dec. 1.

COURTING AT GREEN'S (M. O. Higgins, mgr.): Alexandria, Ind., Nov. 13, Anderson 14, Muncie 15, Elwood 16, Marion 17, Portland 19, Huntington 21, Wabash 22, Dowagiac, Mich., 23, Joliet, Ill., 24, Kenosha, Wis., 25, Aurora, Ill., 26, Elgin 27, Freeport 28, Rockford 29, Beloit, Wis., 30, Janesville Dec. 1.

COWSLIP FARM (W. A. La Bonti, mgr.): Manistee, Mich., Nov. 13, Traverse City 14, Petoskey 15, Cheboygan 16, Sault Ste. Marie 17, Negaunee 19, Ishpeming 20, Calumet 21, Houghton 22, Ashland, Wis., 23, West Superior 24.

CRANE, WM. H. (David Harum; Chas. Frohman, mgr.): New York city Oct. 1—indefinite.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city Oct. 9—indefinite.

CURTISS COMEDY: Marshall, Tex., Nov. 12-17, Jefferson 19-21, Longview 26-Dec. 1.

DAVIDSON, FRANK: Emporia, Pa., Nov. 12-14, Renovo 15-17, Reynoldsville 19-24.

DAVIDSON STOCK CO. (A. E. Davidson, mgr.): Findlay, O., Nov. 12-14, Springfield 15-17, Muncie, Ind., 19-24, Battle Creek, Mich., 26-Dec. 1.

DELMORE AND WILSON (Ira J. La Motte, mgr.): Allentown, Pa., Nov. 13, Reading 14, Norristown 15, Pottsville 16, Shenandoah 17, Lebanon 19, Toronto, O., 20, Steubenville 21, Wheeling, W. Va., 22-24.

DEVIL'S AUCTION: Warren, O., Nov. 14, Salem 15, E. Liverpool 16, New Philadelphia 17, Wheeling, W. Va., 19, Bellaire, O., 20, Sistersville, W. Va., 21, Parkersburg 22, Athens, O., 23, Ironton 24.

DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Wheeling, W. Va., Nov. 12-17, Sharon, Pa., 19-24, Newcastle 26-Dec. 1.

DICKSON, CHARLES: Pittsburg, Kan., Nov. 13, Butler, Mo., 14, Topeka, Kan., 15, Atchison 16, Kansas City, Mo., 18-21.

DODGE, EDOUARD: Gananoque, Ont., Nov. 13, Morrisburg 14, Cornwall 15, Gouverneur, N. Y., 16, Theresa 17, Carthage 19, Clayton 20, Canton 21, Boonville 22.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.

DORMOND-FULLER: Key West, Fla.—Indefinite.

DOWN ON THE FARM (H. W. Link, mgr.): Frederick, Md., Nov. 13, Brunswick 14.

DOWNING, ROBERT: Hot Springs, Ark., Nov. 13, Texarkana 14, Shreveport, La., 15, Longview, Tex., 16, Palestine 17, Houston 19, Brenham 20, San Antonio 22, Austin 23, Belton 24, Waco 26, Hillsboro 27, Ft. Worth 28, Corsicana 29, Dallas 30, Tyler Dec. 1.

DRESSLER, MARIE (Miss Prim): Oswego, N. Y., Nov. 13, Utica 14, Schenectady 15, Troy 16, 17.

DREW, JOHN (Chas. Frohman, mgr.): New York city, Sept. 11—indefinite.

ELDON'S COMEDIANS (C. Harris Eldon, mgr.): Dunkirk, Ind., Nov. 12-17, Kokomo 19-24, Gas City 26-Dec. 1.

ELLEFORD CO.: Petaluma, Cal., Nov. 12-17, Napa 19-24.

ELROY STOCK (Edwin Elroy, mgr.): Bridgeport, Conn., Nov. 12-17.

EMPIRE STOCK (Morse and White, mgrs.): Glen Campbell, Pa., Nov. 12-14, Punxsutawney 15-17.

ERWOOD STOCK (R. J. Erwood, mgr.): Reynoldsville, Pa., Nov. 12-14, Clearfield 15-17.

FABIO ROMANI (Alden Benedict; J. B. Murray, mgr.): Topeka, Kan., Nov. 13, Leavenworth 14, Holton 15, Marysville 16, Hiawatha 17, Lincoln, Neb., 19, 20.

FANE-FARRELL (H. H. Shackleton, mgr.): Denver, Col., Nov. 12-17, Leadville 19-24.

FAUST (Alan Tabor, mgr.): Kent, O., Nov. 13, Millersburg 14, 15, Mt. Vernon 16, 17, Ashland 19, Wooster 20, No. Baltimore 21, Ada 22, Delphos 23.

FEDORA (C. H. Clarke, mgr.): Johnstown, Pa., Nov. 13, Latrobe 14, Carlisle 15, Hanover 16, Harrisburg 17, York 19, Williamsport 20, Hazelton 21, Pittston 22, Wilkes Barre 23, Carbondale 24, Scranton 27, Binghamton, N. Y., 28, Ithaca 29, Oswego 30, Rome Dec. 1.

FERRIS COMEDIANS: Marshalltown, Ia., Nov. 12-17, Des Moines 19-24, Sioux City 26-Dec. 1.

FINNIGAN'S BALL (Eastern): Greensburg, O., Nov. 13, Washington 14, Warren 15, Greenville 16, Sharon, Pa., 17, Ravenna, O., 19, Salem 20, Mansfield 21, Galion 22, Lancaster 24.

FINNIGAN'S BALL (Western; Ollie Mack, mgr.): Chanute, Kan., Nov. 13, Independence 14, Cherry Vale 15, Parsons 16, Pittsburg 17, Aurora, Mo., 20.

FISKE, MRS. (Charles E. Power, mgr.): Lawrence, Mass., Nov. 13, Northampton 14, Holyoke 15, Poughkeepsie, N. Y., 16, Troy 17, Amsterdam 19.

FOR HER SAKE (Eastern; Lester, Mollter and Cramer, mgrs.): Zanesville, O., Nov. 13, Martin's Ferry 14, Nelsonville 17, Lancaster 19, Marysville 20, Bellefontaine 21, Kenton 22, St. Marys 23, Alexandria, Ind., 24.

FOR HER SAKE (Western; Russo and Holland, mgrs.): Santa Rosa, Cal., Nov. 13, Napa 14, Vacaville 15, Dixon 16, Woodland 17, Sacramento 18, 19, Auburn 20, Nevada City 21, Virginia City, Nev., 22, Carson City 23, Reno 24, Park City, U., 26, Evanston, Wy., 27, Rock Springs 28, Rawlins 29, Laramie 30, Cheyenne Dec. 1.

FRAWLEY STOCK: San Francisco, Cal., July 2—indefinite.

FREUND-FEITZ (Marion Manola; Fred Reno, mgr.): Mansfield, O., Nov. 13, Akron 14, Warren 15, Fremont 16, Toledo 20, 21, Columbus 22, Dayton 23.

FROHMAN, DANIEL, STOCK: Washington, D. C., Nov. 12-17, Brooklyn, N. Y., 19-24, New York city 26-Dec. 1.

GALLAGHER STOCK: Whitinsville, Mass., Nov. 12-17.

GENEE STOCK (Wm. Stanford, mgr.): Sandusky, O., Nov. 12-17, McKeesport, Pa., 19-24.

GILHOOLEY'S RECEPTION (W. J. McDonald, mgr.): Lyons, Kan., Nov. 17, Great Bend 19, Larned 20, Hutchinson 21, St. John 22, Pratt 23, Kingman 24, Kiowa 26, Woodward, Okl. Ter., 27, 28, Anthony 29, Caldwell 30, Bend Creek Dec. 1.

GILLETTE, WM. (Sherlock Holmes; Chas. Frohman, mgr.): Baltimore, Md., Nov. 12-17, Washington, D. C., 19-24.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Chippewa Falls, Minn., Nov. 13, Duluth 14, W. Superior, Wis., 15, Largo, N. D., 16, Grafton 17, Windsor, Man., 19, 20, Grand Forks, N. D., 21, Crookston, Minn., 22, Jamestown, N. D., 23, Dickinson 24, Billings, Mont., 26, Livingston 27, Bozeman 28, Great Falls 29, Helena 30, Anaconda Dec. 1.

GOODEAR STOCK (Fayette Goodbar, mgr.): San Antonio, Tex., Sept. 3—indefinite.

GOODWIN, NAT C.: Chicago, Ill., Nov. 5—indefinite.

GOODWIN-WINTER (Jack Goodwin, mgr.): Irwin, Pa., Nov. 12-18.

GORMAND AND FORD STOCK: Richmond, Vt., Nov. 12-17.

GRIFFITH, JOHN (Al. Caldwell, mgr.): Fredonia, N. Y., Nov. 13, Youngstown, O., 14, Alliance 15, Ashland 16, Akron 17, Massillon 19, Coshocton 20, New Philadelphia 22, Zanesville 23, Canal Dover 24.

HACKETT, JAMES K. (Daniel Frohman, mgr.): Boston, Mass., Nov. 12-Dec. 8.

HANS HANSON: O'Neil, Neb., Nov. 13, Neligh 14, Albion 15, Columbus 16, Fremont 17, North Bend 19, David City 20, Seward 21, Crete 22, Ashland 23, Nebraska 24, Auburn 26, Tecumseh 27, Fairbury 28, Concordia, Kan., 29.

HARCOURT COMEDY (Ethel Fuller; Chas. K. Harris, mgr.): Gloucester, Mass., Nov. 12-17, Biddeford, Me., 19-24, Milford, Mass., 26-Dec. 1.

HARE, JOHN: New York city Nov. 12—indefinite.

HARRIGAN, EDWARD (Jas. E. Alliger, mgr.): Pottsville, Pa., Nov. 13, Shamokin 14, Chambersburg 15, Carlisle 16, Johnstown 17.

HASWIN, CARL A. (A Lion's Heart; W. H. Gwiatt, mgr.): Springfield, O., Nov. 15, Cincinnati 12-17.

HAYS AND GRUBE (Dick Ferris, prop.; Chas. A. White, mgr.): Nebraska City, Neb., Nov. 12-14, Beatrice 15-17, Atchison, Kan., 19-24, Joplin, Mo., 26-Dec. 1.

HEARTS OF OAK (Herne's; Wm. B. Gross, mgr.): Jersey City, N. J., Nov. 12-17, Syracuse, N. Y., 19-21, Rochester 22-24, Ridgway, Pa., 26, Dubois 27, Greensburg 28, Wheeling, W. Va., 29, Johnstown, Pa., 30, Altoona Dec. 1.

HELD, ANNA (F. Ziegfeld, mgr.): Indianapolis, Ind., Nov. 12, 13, Toledo, O., 14, Detroit, Mich., 15-17, Chicago, Ill., 19-Dec. 1.

HELLO, BILL (Willis M. Goodhue, mgr.): Maysville, Ky., Nov. 13, Paris 14, Frankfort 15, 16, Winchester 17, Mt. Sterling 19, Ironton, O., 20, Ashland, Ky., 21, Athens, O., 22, Charleston, W. Va., 23, Huntington 24, Marietta, O., 26, Jackson 27, Chillicothe 28, Dayton 29-Dec. 1.

HER MAJESTY (Grace George; W. A. Brady, mgr.): New York city Oct. 15—indefinite.

HERNE, JAMES A. (Liebler and Co., props.; Geo. C. Tyler, mgr.): New York city Sept. 26-Dec. 1.

HILLMAN CO.: Fulton, N. Y., Nov. 12-17, Cortland 19-24, Dunville, Pa., 26-Dec. 1.

HIMMELEIN'S DEALS: Lock Haven, Pa., Nov. 12-17, Shamokin 19-24, Wilkes-Barre 26-Dec. 1.

HODGE, PODGE AND CO. (Peter Bailey): New York city Oct. 23—indefinite.

HOEFLER, JACK, STOCK: Cumberland, Md., Nov. 12-17, Altoona, Pa., 19-24.

HOWARD-DOUSET: Huntington, W. Va., Nov. 12-17.

HUMAN HEARTS (Eastern; W. E. Nankeville, prop.; Chas. H. Haystead, mgr.): Binghamton, N. Y., Nov. 13, Cortland 14, Corning 15, Penn Yan 16, Niagara Falls 17, Middleport 19, Medina 20, Albion 21, Watertown 22, Geneva 23, Auburn 24, Canandaigua 26, Hornellsville 27, Wellsville 28, Erie, Pa., 29, Corry 30, Olean, N. Y., Dec. 1.

HUNTLEY-JACKSON (W. Jackson, mgr.): Scranton, Pa., Nov. 12-17, Bethlehem 19-21, Reading 22-24, Chester 26-Dec. 1.

IMPROV COMEDY (W. Avery, mgr.): Highwood, Ill., Aug. 20—indefinite.

IMPERIAL STOCK: St. Louis, Mo., Oct. 14—indefinite.

IRWIN, MAY (H. B. Sire, mgr.): New York city Oct. 29—indefinite.

JAMES-KIDDER: Augusta, Ga., Nov. 13, Atlanta 14, Chattanooga, Tenn., 15, Knoxville 16, Lexington, Ky., 17, Louisville 19, 20, Nashville, Tenn., 21, Birmingham, Ala., 22, Montgomery 23, Mobile 24.

JEFFERSON, JOSEPH: Philadelphia, Pa., Nov. 5-17, Brooklyn, N. Y., 19-24.

JOSSELY STOCK (C. E. White and E. E. Knowles, mgrs.): Williams, Ariz., Nov. 12-17, Jerome 19-24.

KEENAN, FRANK (A Poor Relation, No. 1; Fred G. Berger, mgr.): Cincinnati, O., Nov. 12-17, Maysville, Ky., 19, Hamilton, O., 20, Xenia 21, Springfield 22, Newark 23, Tiffin 24, Marion 26, Bellefontaine 27, Urbana 28, Indianapolis, Ind., 29, Kokomo 30, Peru Dec. 1.

KELCEY-SHANNON (Bruce Edwards, mgr.): Baltimore, Md., Nov. 12-17.

KEMBLE AND SINCLAIR COMEDY (Gus Kemble, prop.; Chas. Sinclair, mgr.): Clarion, Pa., Nov. 12-17, Butler 19-24, Driftwood 26-Dec. 1.

KENNEDY PLAYERS (P. R. Loveland, mgr.): St. Albans, Vt., Nov. 19-24, Rutland 26-Dec. 1.

KIDNAPPED (E. S. Higgins, mgr.): Wilmington, Del., Nov. 12-14.

KIDNAPPED IN NEW YORK (Barney Gilmore): Marion, O., Nov. 13, Lima 14, St. Mary's 15, Union City 16, Urbana, O., 17, Springfield 19, Piqua 20, Mt. Vernon 21.

KING DRAMATIC (Kirk Brown; N. Appell, mgr.): New Castle, Pa., Nov. 12-17, Bellaire, O., 19-24, McKeesport, Pa., 26-Dec. 1.

KING DRAMATIC (Lawrence Grattan; N. Appell, mgr.): Yonkers, N. Y., Nov. 12-17, Cohoes 19-24, Schenectady 26-Dec. 1.

KLARK-SCOVILLE (Nep Scoville, mgr.): Boonton, N. J., Nov. 12-17, Port Jervis, N. Y., 19-24.

LAFAYETTE SOUVARE STOCK: Washington, D. C., Oct. 22—indefinite.

LEE, AMY (The Red Cat Inn; A. G. Delamater, mgr.): Columbus, O., Nov. 15-17.

LE MOYNE, MRS. (Liebler and Co., mgrs.): Worcester, Mass., Nov. 15, 16, Trenton, N. J., 20.

LEROYLE, BENNESSY (other People's Money): Troy, N. Y., Nov. 13, Springfield, Mass., 14, Hartford, Conn., 15, 16, Middletown 17, Danbury 19, Torrington 20, New Brunswick, N. J., 21, Derby, Conn., 22, Stamford 23, So. Norwalk 24.

LINDSAY, JOHN, DRAMATIC: Preston, Id., Nov. 12, 13, Franklin 14, 15, Smithfield, U., 16, 17, Logan 18-20.

LITTLE TEXAS (Fred Robbins, mgr.): Manhattan, Kan., Nov. 15, Herington 16, Council Grove 17, Emporia 19, Burlington 20.

LOST IN EGYPT (Harris and Parkinson, mgrs.): Reading, Pa., Nov. 15-17.

LOST IN THE DESERT: Detroit, Mich., Nov. 12-17, Chicago, Ill., 19-24, Dayton, O., 26-28, Columbus 29-Dec. 1.

LYCEUM THEATRE STOCK: St. Joseph, Mo., Oct. 15—indefinite.

MACAULEY AND PATTON: Wilkes-Barre, Pa., Nov. 12-17.

McALLISTER, JERE (Harry Katzes, mgr.): Concord, N. H., Nov. 12-17, Brockton, Mass., 19-24.

McCARTHY'S MISHAPS: Rhinelander, Wis., Nov. 14.

McFADDEN'S ROW OF FLATS: Milwaukee, Wis., Nov. 11-17.

McVICKER THEATRE (E. E. Wright, mgr.): Mingo Junction, O., Nov. 12-14.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Knightstown, Ind., Nov. 12-14, Shelbyville 22-24.

MALONEY'S WEDDING DAY (J. L. McCabe; Will W. Crimans, mgr.): Neodesha, Kan., Nov. 13, Cherry Vale 14, Chetopa 15, Galena 16, Joplin, Mo., 17, Ness City, Kan., 19, Nevada, Mo., 20, Rich Hill 21, Butler 22, Clinton 23, Sedalia 24, Fayette 26, Boonville 27, Bunceton 28, Jefferson City 29, Fulton 30, Montgomery City Dec. 1.

MANNERING, MARY (Frank McKee, mgr.): Rochester, N. Y., Nov. 12-17, Baltimore, Md., 19-24.

MAN'S ENEMY: Buffalo, N. Y., Nov. 12-17, Toledo, O., 19-21, Grand Rapids, Mich., 22-24, Chicago, Ill., 26-Dec. 1.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Oct. 3-Nov. 24, Brooklyn, N. Y., 26-Dec. 1.

MANSFIELD, ROBERT B. (M. W. Hanley, mgr.): St. Louis, Mo., Nov. 12-17.

MARKS BROS. (No. 1; T. Marks, mgr.): Woodstock, Ont., Nov. 12-17, London 19-Dec. 1.

MARKS BROS. (No. 2; R. W. Marks, mgr.): Utica, N. Y., Nov. 12-24.

MARLOWE, JULIA (C. B. Dillingham, mgr.): Chicago, Ill., Oct. 29-Nov. 17.

MATTHEWS AND BULGER (Dunne and Ryley, mgrs.): Savannah, Ga., Nov. 13, Columbus 14, Wilmington, S. C., 15, Richmond, Va., 16, Norfolk 17, Philadelphia, Pa., 19-24.

MAYBLLE, ROSE (Sis Hopkins): Minneapolis, Minn., Nov. 11-17.

MODJESKA, MADAME (Wagenhals and Kemper, mgrs.): Detroit, Mich., Nov. 12-14, Lansing 15, Grand Rapids 16, 17, Kalamazoo 19, Ft. Wayne, Ind., 20, Dayton, O., 21, Louisville, Ky., 22-24, Evansville, Ind., 26, Terre Haute 27, Springfield, Ill., 28, Bloomington 29, Elgin 30, Oshkosh, Wis., Dec. 1.

MOLLY STOCK CO.: Hutchinson, Kan., Nov. 12-17, Newton 19-24.

MORRISON COMEDY (Leigh Morris, mgr.): Woonsocket, R. I., Nov. 12-17, Gloucester, Mass., 19-24.

MORTIMER, CHARLES (C. Y. Parsons, mgr.): Sistersville, O., Nov. 12-17, Rochester, Pa., 19-24, Wellsville, W. Va., 26-Dec. 1.

MURPHY, JOSEPH: Brooklyn, N. Y., Nov. 12-17, New York city 19-24, Brooklyn, N. Y., 26-Dec. 1.

MURRAY AND MACK (Shooting the Chutes; Ollie Mack, mgr.): Chattanooga, Tenn., Nov. 13, Rome, Ga., 14, Birmingham, Ala., 15, Atlanta, Ga., 16, 17, Augusta 19, Charleston, S. C., 20, Savannah, Ga., 21, Macon 22, Selma, Ala., 23, Meridian, Miss., 24, New Orleans, La., 25-Dec. 1.

MY FRIEND FROM INDIA: Butte, Mont., Nov. 11-14, Anaconda 16.

MYRKLE AND HARDER (J. G. Glasgow, mgr.): Brunswick, Ga., Nov. 12-17, Atlanta 19-Dec. 1.

NAUGHTY ANTHON

THE SPAN OF LIFE (Lewis Domazetta, mgr.): Webster, Mass., Nov. 13, Ware 14, No. Adams 15, Turner's Falls 16, Bennington, Vt., 17.

THE SPIDER AND THE FLY: Annapolis, Md., Nov. 14, Charlottesville, Va., 15, Staunton 16, Roanoke 17, Richmond 19, Newport News 20, Norfolk 21, Suffolk 22, Wilson, N. C., 23, Durham 24, Wilmington 26, Raleigh 27, Charlotte 28, Augusta, Ga., 29, Savannah 30, Dec. 1.

THE STAR BOARDER (Chas. H. Boyle and Matt Smith, mgrs.): Birmingham, Ala., Nov. 13, Montgomery 14, Nashville, Tenn., 15-17, Louisville, Ky., 18-24, Cincinnati, O., 25-Dec. 1.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Pawtucket, R. I., Nov. 12-14, Lynn, Mass., 15-17, Boston 19-24, Malden 26, Rockland 27, Lawrence 29.

THE THREE MUSKETEERS (Harry Glazier; Stair and Nicolai, mgrs.): Worcester, Mass., Nov. 12-17, Leominster 19, Greenfield 20, No. Adams 21, Albany, N. Y., 22-24, Troy 26-28, Hoboken, N. J., 29-Dec. 1.

THE THREE MUSKETEERS (J. M. Bentfrow, mgr.): Washington, Pa., Nov. 13, Brownsville 14, Connellsville 15.

THE TIDE OF LIFE (E. N. McDowell, mgr.): Ft. Dodge, Ia., Nov. 13, Cherokee 14, Sioux City 15, Lincoln, Neb., 16, 17, Kansas City, Mo., 18-24.

THE VILLAGE PARSON: Frankford, Pa., Nov. 13, 14, Reading 15, Wilmington, Del., 16, Royerstown, Pa., 17, Norristown 19, Lancaster 20, Allentown 21, Camden, N. J., 22-24.

THE VILLAGE POSTMASTER (Eastern; Geo. H. Brennan, mgr.): Mercer, Pa., Nov. 13, Sharon 14, E. Liverpool, O., 15, Rochester, Pa., 16, Ashtabula, O., 17, Meadville, Pa., 19, Titusville 20, Du Bois 21, Kane 22, Phillipsburg 23, Tyrone 24.

THE WOMAN IN BLACK (Jack Hoeffler, mgr.): Altoona, Pa., Nov. 19.

THROUP, CLARA: San Antonio, Tex., Nov. 4—indefinite.

THROUGH THE BREAKERS (Gus Hill, mgr.): Jersey City, N. J., Nov. 12-17, New Haven, Conn., 19-21, Waterbury 22-24.

TOOLE, J. K. (F. L. Weaver, mgr.): Nanticoke, Pa., Nov. 12-17.

TOO RICH TO MARRY (Levi Bros., mgrs.): Baton Rouge, La., Nov. 13, Mobile, Ala., 14, Pensacola, Fla., 15, Tallahassee 16, Valdosta, Ga., 17, Waycross 19, St. Augustine, Fla., 21, Brunswick, Ga., 22, Savannah 23, 24.

TOWN TOPICS (A. Q. Scammon, mgr.): Camden, S. C., Nov. 13, Chester 14, Anderson 16, Spartanburg 17.

TRAVERS VALE: Fayetteville, O., Nov. 14, Rogers 15.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): New York city Nov. 12-17, Hoboken, N. J., 18-21, Paterson 22-24, Albany, N. Y., 26-28, Rome 29, Cortlandt 30, Auburn Dec. 1.

TWO MARRIED MEN (Chas. E. Schilling, mgr.): Stillwater, Minn., Nov. 13, Red Wing 14, Northfield 15, Faribault 16, Mankato 17, New Ulm 18, St. Peter 19, Windom 20, Charinda, Ia., 21, Sioux Falls, S. D., 22, Sioux City, Ia., 23, Missouri Valley 24, Council Bluffs 25, Fremont, Neb., 26, Central City 27, Grand Island 28, Kearney 29, Hastings 30.

TWO MERRY TRAMPS (M. E. Rice, mgr.): Dodge City, Kan., Nov. 15, Lamar, Col., 16, Rocky Ford 17, Florence 19, Salida 20, Alamosa 21, Monte Vista 22.

UNCLE JOSH SPRUCEBY (Eastern; Dave B. Levis, mgr.): Gallitzin, Pa., Nov. 12, Somerset 13, Frostburg, Md., 14, Mt. Savage 15, Lonaconing 16.

UNCLE SAM IN CHINA (Allen Benedict's; George Fleming, mgr.): Lyon, Mass., Nov. 12-14.

UNCLE TOM'S CABIN (Curtis'): Caribou, Me., Nov. 14, Presque Isle 15, Fairfield 16.

UNCLE TOM'S CABIN (T. W. Manlon's): Flemington, W. Va., Nov. 13, Bridgeport 14.

UNCLE TOM'S CABIN (A. W. Martin's; Eastern; Chas. L. Walters, mgr.): Meadville, Pa., Nov. 13, Franklin 14, Warren 15, Jamestown, N. Y., 17.

UNCLE TOM'S CABIN (A. W. Martin's; Western; Geo. D. Walters, mgr.): Missouri Valley, Ia., Nov. 13, Sioux Falls, S. Dak., 14, 15, Sioux City, Ia., 16, 17.

UNCLE TOM'S CABIN (Stetson's; Eastern; Leon Washburn, mgr.): Poughkeepsie, N. Y., Nov. 13, Fishkill 14, Peekskill 15, Sing Sing 16, Tarrytown 17, Yonkers 19.

UNDER THE DOME (Lincoln J. Carter; J. L. Buford, mgr.): Marengo, Ia., Nov. 13, Tipton 14, Dewitt 15, Savannah, Ill., 16, Elgin 17.

UNDER THE RED ROBE: Baltimore, Md., Nov. 12-17.

VALENTINE STOCK: Halifax, N. S.—indefinite.

VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.

VILLAIR, ALLEN (Geo. Hasbrouck, mgr.): Colerain, Mass., Nov. 19-24, Readsboro, Vt., 26-Dec. 1.

WALLE'S COMEDY (R. E. Simmons, mgr.): Salem, Mass., Nov. 12-17, Nashua, N. H., 19-24, Woonsocket, R. I., 26-Dec. 1.

WALTERS, JULIE (Sole Trackers): Auburn, Ind., Nov. 13, Decatur 14, Portland 15, Alexandria 16, Marion 17, Dunkirk 19, Connersville 20, Greensburg 21, Seymour 22, Bloomington 23, Bedford 24, Owensboro, Ky., 26, Henderson 27, Madisonville 28, Bowling Green 29, Clarksville, Tenn., 30, Jackson Dec. 1.

WARD AND VOKES (E. D. Stair, mgr.): New Orleans, La., Nov. 11-17.

WARDE, FREDK (Clarence M. Brune, mgr.): Pueblo, Col., Nov. 12, 13, Colorado Springs 14, 15, Cripple Creek 16, 17, Denver 19-24, Leadville 26, Grand Junction 27, Ogden, U., 28, Salt Lake City 29-Dec. 1.

WARNER COMEDY (Ben R. Warner, mgr.): Albert Lea, Minn., Nov. 12-17.

WAR ON WOMEN (Hope Booth): Adrian, Mich., Nov. 13, Defiance, O., 14, Mansfield 15, Mt. Vernon 16, Chillicothe 17, Cincinnati 18-23, Milwaukee, Wis., 26-Dec. 1.

WAY DOWN EAST (Western; W. A. Brady, mgr.): Hannibal, Mo., Nov. 13, Quincy 14, Keokuk 15, Burlington, Ia., 16, Galesburg, Ill., 17, Davenport 19, Cedar Rapids 20, Marshalltown 21, Des Moines 22, Omaha, Neb., 23, 24, Kansas City, Mo., 25-Dec. 1.

WE TWO OF TENNESSEE (Greenthal Bros., mgrs.): Toledo, O., Nov. 12-17.

WHAT HAPPENED TO JONES (Broadhurst Bros., mgrs.): Hartford City, Ind., Nov. 13, Montpelier 14, Waterloo 15, Bryan, O., 16, Hillsdale, Mich., 17, Wyandotte 18, Ann Arbor 19, Ypsilanti 20, Mt. Clemens 21, Port Huron 22, Bay City 23, Saginaw 24, Flint 25, Pontiac 27, Lodi 28, Jackson 29, Lansing 30, Holland Dec. 1.

WHERE IS CORE (Eastern; Miller and Eagan, mgrs.): Dubois, Pa., Nov. 13.

WHERE IS CORE (Western; Elmer Walters, mgr.): Brigham, U., Nov. 13, Ogden 15, Rawlins, Wyo., 16, Laramie 17, Denver, Col., 18-24.

WHITE, PORTER J. (August J. H. Gordon, mgr.): Kalamazoo, Mich., Nov. 13, Michigan City, Ind., 14, La Porte 15, Benton Harbor, Mich., 16, St. Joseph 17, Muskegon 18, Ludington 20, Manistee 21, Big Rapids 22, Greenville 23, Belding 24.

WHO IS WHO (C. W. Stair, mgr.): Camden, N. J., Nov. 12-14, Easton, Pa., 15, Bethlehem 16, Allentown 17, Reading 19, Columbia 20, York 21, Harrisburg 22, Chambersburg 23, Carlisle 24.

WHOSE BABY ARE YOU (Swan and Murphy's): Hanford, Cal., Nov. 14, Bakersfield 15, Santa Barbara 16, Los Angeles 22-24.

WIN SMITH LEFT HOME (Broadhurst Bros.; S. L. Finley, mgr.): Duluth, Minn., Nov. 13, Richmond 14, Grand Forks, N. D., 15, Winnipeg, Man., 16, 17, Fargo, N. D., 19, Bozeman, Mont., 21, Butte 22-24, Anaconda 25, Helena 27, Missoula 28, Spokane, Wash., 29-Dec. 1.

WILLARD, E. S.: Boston, Mass., Nov. 12—indefinite.

WILLIAMS AND WALKER: Paterson, N. J., Nov. 5-17.

WILLIAMS COMEDY: Lebanon Junction, Ky., Nov. 12-17, Springfield 19-24, Louisville 26-Dec. 1.

WILSON, AL. H. (The Watch on the Rhine; Logansport, Ind., Nov. 13, Frankfort 14, Danville, Ill., 15, Decatur 16, Springfield 17, St. Louis, Mo., 19-24, Alton, Ill., 25, Hannibal, Mo., 26, Quincy, Ill., 27, Galesburg 28, Burlington, Ia., 29, Keokuk 30, Chillicothe, Mo., Dec. 1.

WOMAN AND WINE: New York city Nov. 19-24, Philadelphia, Pa., 26-Dec. 1.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (William Park; sage and Dodge): Lac. Wis., Nov. 13, Janesville 14, Milwaukee 15-17, Chicago, Ill., 19-Dec. 8.

AZZALI OPERA: San Francisco, Cal., Sept. 8—indefinite.

BLACK PATTI TROUBADOURS (Wood and Nolan, mgrs.): Youngstown, O., Nov. 13, Alliance 14, Wheeling, W. Va., 16, 17, Parkersburg 19, Lisbon, O., 20, Huntington, W. Va., 21, Ashland, Ky., 22, Frankfort 23, Lexington 24, Knoxville, Tenn., 26, Asheville, N. C., 27, Spartanburg 28, Charlotte 29, Greensboro Dec. 1.

CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.

CASTLE SQUARE (No. 2): St. Louis, Mo., Nov. 19—indefinite.

CHICAGO OPERA (Henry Cohen, mgr.): Greenfield, Ind., Nov. 14, Hartford City 15, Carlon, O., 16, Marion 17, Mt. Vernon 19, Millersburg 20, Ashtabula 21.

COLUMBIA COMIC OPERA: Atlanta, Ga., Nov. 19-Dec. 8.

DANIELS, FRANK (Kirke La Shelle, mgr.): San Francisco, Cal., Nov. 12-25, San Diego 27, Riverside 28, Los Angeles 29-Dec. 1.

DE ANGELIS, JEFFERSON: Buffalo, N. Y., Nov. 15-17.

EIGHT BELLS (Byrne Bros.; W. E. Flack, mgr.): Baltimore, Md., Nov. 19-24, Pittsburg 26-Dec. 1.

ELITE OPERA: Birmingham, Ala., Aug. 13—indefinite.

FLORODORA: New York city Nov. 12—indefinite.

FOXY QUILLER: New York city Nov. 5—indefinite.

GLASER, LULU (F. W. Martineau, mgr.): Albany, N. Y., Nov. 12, 13, Troy 14, Utica 15, Syracuse 16, 17, Bridgeport, Conn., 19, New Haven 20, 21, Waterbury 22, Hartford 23, 24.

GRAND ENGLISH OPERA (Maurice Grau and Henry W. Savage, mgrs.): New York city Oct. 1—indefinite.

GRAU, MAURICE: Los Angeles, Cal., Nov. 9, 10, San Francisco 12-Dec. 1.

HERALD SQUARE OPERA (Nelson and Klutzing): Greenville, N. C., Nov. 12, 13, New Bern 14, 17.

HUMPTY DUMPTY (Dickson and Mustard's): South Bend, Ind., Nov. 13, Kalamazoo, Mich., 14, Grand Rapids 15-17, Muskegon 18, Elkhart, Ind., 19, Goshen 20, Logansport 21, Danville, Ill., 22, Terre Haute, Ind., 23, Evansville 24, St. Louis, Mo., 25-Dec. 1.

HUMPTY DUMPTY (Ravel Co.): J. H. Burke, mgr.): Eastport, Me., Nov. 12, 13, Machias 14, Ellsworth 15, Bangor 16, 17, Bucksport 19.

IMPERIAL BURLESQUERS (Harry Williams, mgr.): Buffalo, N. Y., Nov. 12-17.

NELSON, ALICE (Frank L. Perley, mgr.): Denver, Col., Nov. 12-17.

OLYMPIA OPERA: Columbia, S. C., Nov. 12-14, Eufala, Ala., 15, 16, Meridian, Miss., 19-24.

PRINCESS CHIC: St. Paul, Minn., Nov. 11-14, Minneapolis 15-17.

SAN TOY: New York city Oct. 1-Nov. 24.

SUPERBA (Hanlon's): Rochester, N. Y., 26-28, Syracuse 29-Dec. 1.

THE BELLE OF BOHEMIA (Geo. W. Lederer, mgr.): Brooklyn, N. Y., Nov. 12-17.

THE BELLE OF NEW YORK (S. S. Shubert, mgr.): Muncie, Ind., Nov. 14, Richmond 15, Vincennes 16, Evansville 17, Cairo, Ill., 19, Decatur 20, Lincoln 21, Jacksonville 22, Hannibal 23, Quincy 24, Kansas City, Mo., 26-Dec. 1.

THE BOSTONIANS: Boston, Mass., Nov. 29—indefinite.

THE BURGOMASTER: Kansas City, Mo., Nov. 10-17, Keokuk, Ia., 19, Galesburg, Ill., 20, Decatur 21, Springfield 22, Bloomington 23, Terre Haute, Ind., 24, Chicago, Ill., 26-Dec. 21.

THE CADET GIRL: Boston, Mass., Oct. 29—indefinite.

THE EVIL EYE (Chas. H. Yale; Sidney R. Ellis, mgr., Milford, Mass., Nov. 13, Marlboro 14, Springfield 15, Holyoke 16, Northampton 17, Pittsfield 19, Albany, N. Y., 20, Troy 21, Saratoga 22, Schenectady 23, Utica 24, Buffalo 26-Dec. 1.

THE ROUNDERS: New Orleans, La., Nov. 12-17.

WILBUR KERWIN OPERA: Jackson, Miss., Nov. 12-14, Canton 15-17, Port Gibson 19, 20, Natchez 21-24, Vicksburg 26-Dec. 1.

WILSON, FRANCIS (Ariel Barney, mgr.): Springfield, Mass., Nov. 13, Hartford, Conn., 15.

VARIETY.

A WISE GUY (No. 1; Geo. B. Reno, mgr.): Washington, D. C., Nov. 12-17, Pittsburg, Pa., 19-24, Cincinnati, O., 26-Dec. 1.

AMERICAN BURLESQUERS (W. B. Watson, mgr.): Brooklyn, N. Y., Nov. 12-17.

BIG SENSATION (Matt J. Flynn): Montreal, Que., Nov. 12-17.

BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): Baltimore, Md., Nov. 12-17.

BOWERY BURLESQUERS (Hurtig and Seamon): Brooklyn, N. Y., Nov. 12-17, Providence, R. I., 19-24.

BRIGHT LIGHTS (Jolliffe's): Berryville, Va., Nov. 12, 13, Charlottestown, W. Va., 14, 15, Berkley Springs 16, 17, Hancock, Md., 19, 20.

BROADWAY BURLESQUERS: Philadelphia, Pa., Nov. 12-17, Albany, N. Y., 19-21, Troy 22-24.

BURKE AND CHASE'S: Washington, D. C., Nov. 12-17, Richmond, Va., 19-24, Wheeling, W. Va., 26-28, Columbus, O., 29-Dec. 1.

CITY CLUB (Miaco's; Clark Ball, mgr.): Milwaukee, Wis., Nov. 12-17, Grand Rapids, Mich., 19-24, Buffalo 26-Dec. 1.

DAINTY PARIS (J. H. Barnes, mgr.): Chicago, Ill., Nov. 12-17.

DEWEY, SAM: Pittsburg, Pa., Nov. 12-17.

GAY MASQUERADERS (Eastern; Harry Brown, mgr.): Kansas City, Mo., Nov. 12-17, Joplin, Mo., 18, Galena, Kan., 19.

GAY MASQUERADERS (Western; Fred J. Huber, mgr.): Kansas City, Mo., Nov. 12-17.

GAY MORNING GLORIES: Rochester, N. Y., Nov. 12-14.

HIGH ROLLERS (A. H. Woodhull, mgr.): Chicago, Ill., Nov. 12-17.

HYDE'S COMEDIANS: Chicago, Ill., Nov. 12-25, St. Louis, Mo., 26-Dec. 1.

INDIAN MAIDENS (Frank B. Carr, mgr.): New York city Nov. 12-17.

JOLLY GRASS WIDOWS (Geo. W. Hogan, mgr.): New York city Nov. 12-17, Boston, Mass., 19-24.

KNICKERBOCKER BURLESQUERS (Robie's): New York city Nov. 12-24.

LE VOYAGE EN SUISSE (Hanlon's): Brooklyn, N. Y., Nov. 12-17.

LONDON BELLES (Rose Sydell's): Detroit, Mich., Nov. 12-17.

MAJESTIC'S (Irwin's): Washington, D. C., Nov. 12-17.

NEW YORK GIRL (Howard and Emerson, mgrs.): New York city Nov. 12-17.

OF THEE I SING (Isham's; Geo. F. Hayes, mgr.): Uniontown, Pa., Nov. 13, Monongah, W. Va., 14, Morgantown 15, Mannington 16, Sistersville 17, Cambridge, O., 19, Akron 21, 22, Millersburg 24.

ORPHEUM SHOW: St. Louis, Mo., Nov. 12-17, Chicago, Ill., 19-24.

PARISIAN WIDOWS: Newark, N. J., Nov. 12-17.

QUADICK'S BLACK CROOK (A. R. Felton, mgr.): Seattle, Wash., Nov. 12-17.

RICE AND BARTON'S BIG GAIETY: St. Louis, Mo., Nov. 12-17, Cleveland, O., 19-24, Louisville 26-Dec. 1.

ROSE HILL ENGLISH FOLLY: New York city Nov. 12-17, Providence, R. I., 19-24.

SARGENT AND TENNANT'S: Lisbon, N. H., Nov. 12-14, Whitefield 15-17.

SCHIENER SHOW: Pittsburg, Pa., Nov. 12-17.

SOCIAL MAIDS (Hurtig and Seamon, mgrs.): Binghamton, N. Y., Nov. 12-14.

THE RAMBLERS (Heck and Fennessy): Cincinnati, O., Nov. 12-17.

TRANS-ONTARIANS (Hopkins'; R. Fulgora, mgr.): Cleveland, O., Nov. 12-17, Buffalo, N. Y., 19-24.

TROCADERO (T. W. Dinkins, mgr.): Minneapolis, Minn., Nov. 11-17, St. Paul 18-24.

VAGABONDS (T. W. Dinkins, mgr.): Lincoln, Neb., Nov. 12, 13.

VICTORIA BURLESQUERS: Boston, Mass., Nov. 12-Dec. 1.

WILLIAMS, HARRY: Philadelphia, Pa., Nov. 12-17.

WINE, WOMAN AND SONG: Washington, D. C., Nov. 12-17.

MINSTRELS.

CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Tagus, Mo., Nov. 13, Gardenia 14, Bath 15, Portland 16, 17, Farmington, N. H., 19, Somersworth 21, Exeter 22, Malden, Mass., 23, Beverly 24, Gloucester 26, Quincy 27, Hyde Park 28, Chelsea 29, Woburn 30, Lawrence Dec. 1.

DIAMOND BROS. (John C. Fox, mgr.): Altoona, Pa., Nov. 12.

FIELD, AL. G. (Western; Chas. H. Armitage, mgr.): Texarkana, Tex., Nov. 13, Hot Springs, Ark., 14, Little Rock 15, Ft. Smith 16, Springfield, Mo., 17, Alton, Ill., 18, Springfield, Ill., 19, Quincy 20, Burlington 21, Peoria 22, Danville 23, Lafayette, Ind., 24.

HINEY'S, HI: Paterson, N. J., Nov. 12-14, Hoboken 15-17.

MAHARA'S: Memphis, Tenn., Nov. 16, 17, West Point, Miss., 23, Birmingham, Ala., 29, 30.

NASHVILLE STUDENTS (Rusco and Holland, mgrs.): Biddeford, Me., Nov. 13, Augusta 14, Bath 15, Rockland 16, Belfast 17, Bangor 19, Skowhegan 20, Lewiston 21, Kennebunk 22, Newburyport 23, Portsmouth, N. H., 24, Lynn, Mass., 26-28, Beverly 29, Gloucester 30, Marblehead Dec. 1.

NASHVILLE STUDENTS (W. L. Swain, mgr.): Rockford, Ill., Nov. 17, Dixon 22, Clinton, Ia., 26.

RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Deming, N. M., Nov. 13, Tucson, Ariz., 16, Phoenix 17, Riverside, Cal., 19, San Diego 20, Santa Ana 21, Ventura 22, Santa Barbara 23, Santa Paula 24, Bakersfield 26, Hanford 27, Visalia 28, Fresno 29.

RUSCO AND HOLLAND'S: Tampa, Fla., Nov. 13, Ocala 14, Valdosta, Ga., 15, Savannah 16, Charleston 17, Wilmington, N. C., 19, Goldsboro 20, Rocky Mount 21, Petersburg, Va., 22, Norfolk 23, Newport News 24, Richmond 26, Charlottesville 27, Lynchburg 28, Roanoke 29, Lexington 30, Harrisburg, Pa., Dec. 1.

SCOTT'S, OLIVER (Gutwin, Kan., Nov. 13, Lawrence 14, Atchison 15, Trenton, Mo., 17, Cameron 19, Chillicothe 20, Brookfield 21, Moberly 22.

SUN'S, GUS: Bridgeton, N. J., Nov. 13, Salem 14, Woodstown 15, Frankford, Pa., 16, West Chester 17.

VOGEL AND DEMING'S: Plattsburg, N. Y., Nov. 13, St. Albans, Vt., 14, Burlington 15, Barre 16, Claremont, N. H., 17, Keene 19.

WEST'S: Houston, Tex., Nov. 13, Ft. Worth 16, Dallas 17, Shreveport, La., 18, Hot Springs, Ark., 19, Little Rock 20, Memphis, Tenn., 21, Nashville 22.

MISCELLANEOUS.

ALABAMA TROUBADOURS: Bristol, Vt., Nov. 13, Middlebury 14, Fairfield 15, Fair Haven 16.

BROOKS, CHICAGO MARINE BAND (Central Lyceum Bureau, mgrs.): Mahanoy City, Pa., Nov. 13, Bethlehem 14, Harrisburg 15, Danville 16, Carbondale 17, Dorseville, N. Y., 19, Geneseo 20, Rochester 21, Batavia 22, Bradford, Pa., 23, Olean, N. Y., 24, Jamestown 25, Dunkirk 26, Buffalo 27.

GRIFFITHS, THE (Hunnicutt; Elk City, Kan., Nov. 12-14, Coffeyville 15-17, Parsons 19-21, Girard 22-24, Chanute 25-28, Chetopa 29-Dec. 1.

HEIDMANN, LEON (Los Angeles, Cal., Nov. 12-14, Santa Ana 15, Riverside 16, San Bernardino 17, Bakersfield 19, Hanford 20, Visalia 21, Fresno 22, Sanger 23, San Jose 24, San Francisco 25-Dec. 1.

HOWE, LUNNA, ORCHESTRA: Albany, N. Y., Nov. 12-17.

JONES' BAND: Birmingham, Ala., Nov. 13, Clarksville 14, Nashville, Tenn., 15, Jackson 16, Memphis 17, Little Rock, Ark., 18, Ft. Smith 19, Springfield, Mo., 20, Joplin 21, Ft. Scott, Kan., 22, Topeka 23, Leavenworth 24, Kansas City 25, St. Joseph, Mo., 26, Lincoln, Neb., 27, Fremont 28, Norfolk 29, Kearney 30, Omaha Dec. 1, 2.

KELLAR (Magician; Dudley McAdow, mgr.): St. Louis, Mo., Nov. 12-17, Belleville, Ill., 18, Litchfield 19, Paris 20, Martinsville 21, Crawfordsville, Ind., 22, Frankford 23, Kokomo 24.

KILTIES, THE (8th Highlanders' Band): Rochester, N. Y., Nov. 13, Lockport 14, Buffalo 15, Erie, Pa., 16, Cleveland, O., 17, Akron 18, Columbus 19.

KNOWLES, THE (Hypnotists; E. E. Knowles, mgr.): Rich Hill, Mo., Nov. 12-17, Osawatomie, Kan., 19-21, Iola 22-24, Burlington 26-Dec. 1.

LIBERATI'S BAND: Philadelphia, Pa., June 18—indefinite.

MAGO (Magician): Northfield, Minn., Nov. 13, Forest City, Ia., 14, Doris 15, Atlantic 16, Chicago, Ill., 20, 21, Lebanon, Ind., 22, Vincennes 23, Effingham 24, Colfax 26, Westfield 27, Marion 28, Fairfield 29, Washington 30.

PERKINS, ELI: Holstein, Ia., Nov. 14, Windom, Minn., 16, Middletown, Conn., 21, New Bedford, Mass., 22, Adams 23.

SAYRES, THE (Hypnotists; A. S. Lowe, mgr.): Tarentum, Pa., Nov. 12-17.

SEVENGALA (Walter C. Mack, mgr.): Tamah, Ia., Nov. 17, Alma 19-24, Durand 26-Dec. 3.

SIPE'S DOG AND PONIES: Bethlehem, Pa., Nov. 12, 13, Allentown 14, 15, Reading 16, 17.

SYNDICATE CIRCUS: Coal Hill, Ark., Nov. 13, Ozark 14, Ft. Gibson, Ind. Ter., 15.

THEATRICAL ROSTER.

Fourth Installment.

DRAMA.

BRANDON THEATRE CO.—Whit Brandon, manager; Monte W. Lewis, stage-manager; Richard Marsden, director; J. R. Shannon, music; C. A. Brakeman, advance agent. Bert Buckman, Charles Taggart, Lou N. Harrington, Gertie Harrington, Marie Clifford, Lida Hall-Brandon.

DELMORE AND WILSON.—Ira J. La Motte, manager; Thomas O'Neal, business representative; Leonard Delmore, stage-manager; A. F. Barber, musical director; Ralph Beltzel, press agent; Jack Dempsey, stage machinist; Charles Muller, master of properties. Len Delmore, Fred Wilson, James H. McBarren, Willie Clark, Jack Dempsey, Fred Lucier, Charles Muller, Louis Evans, Andrew McCoy, Lorretta Burke, Rose Lucier, Sadie Schuman, Marie Le Mar, Butterworth Sisters, Maude Muller, Bertha Kent, Kittie Blanchard.

GALLAGHER'S DRAMATIC.—W. L. Gallagher, manager; T. W. Keenle, stage-manager; J. E. McElroy, J. L. Byrne, F. C. Bowen, T. N. McNeil, C. C. Latham, F. S. Campbell, Inez Halyburton, Annie Lancaster, Ada Greenhalgh, Florence Carlin.

LINDSAY DRAMATIC.—John S. Lindsay, manager. Frank Parry, George G. Taylor, Karl Christensen, Don Johnson, Ernest Durler, Joseph Conway, Ruby Lindsay, Millie Lindsay, Hattie Brownlegh, Ruth Elliott, A. B. Tomson, advance agent.

MODJESKA, MADAME.—Wagenhals and Kemper, managers. Madame Modjeska, R. D. MacLean, Odette Tyler, John Hare, Myles Sullivan, Barry Johnstone, Max Von Mitzel, Augustus MacLean, A. G. Castleton, F. S. Lafferty, H. A. Cassidy, Thomas M. Loucks, Michael Coyne, Clarence Anderson, Charles Carter, Louis Du Bois, Louise Gale, Isis Maynard, Kate Bassett, Mrs. Henry Vandenhoff.

MORTIMER, CHARLES.—C. Y. Parsons, manager; Frank P. Minnelli, business manager. Charles Mortimer, Marie Arkwright, Julia Bell, Babbette Bing, Grace Sedan, Senna Towne, Mrs. C. Y. Parsons, Edna Caldwell, Pliny F. Rutledge, E. M. Parkiss, F. K. Hoffmann, Frank Updegraff, Ed T. Elliotte, Elmer G. C. Huenlen.

THE GREAT WHITE DIAMOND.—Walter Fessler, manager; W. H. Strickland, advance agent; Sherman Brownell, treasurer; Harry West, stage-manager; George Gullen, property man; W. A. Hanna, master mechanic; Harry Leavitt, advance courier. Frank Fleming, John Martin, Harry West, Edward Brennan, Edwin Marinetti, Harry Martinetti, Clark Martinetti, Will Hanna, David Davies, George Gullen, Frank Bright, Thomas Benton, Florence Huntley, Alice Gilmore, Juliet De Grignon.

THE LAST FIRST.—Wagner and Ott, managers. Mathew Ott, Suzanna Hale, Edward McIntyre, Robert Ott, John St. George, Minnie Ott, Camille Martin, William Norris, Frank Warren, William Hale, Frank Litt, Eva Masters, Leo B. Bailey.

THEODORA.—Clarence M. Brune, proprietor and manager; Theodore Bromley, general manager; A. T. Sussman, representative; William H. Lytell, stage director; Frank Willard, stage-manager; Lloyd H. Patterson, assistant stage-manager; Paul King, master carpenter; Robert Ross, assistant carpenter; Vincent Scagnolle, master machinist; James Sullivan, master of properties; Gus Lanson, electrician; David H. Hahn, costumer; A. J. Hartland, master auxiliaries; J. E. Nicol, musical director. Melbourne MacDowell, Clarence M. Brune, Hudson Liston, O. E. Collins, John W. Thompson, John F. DeGez, Carlton Wells, J. H. McGregor, Lloyd H. Patterson, John Sturgeon, Frank Ranger, J. H. Howland, Frank Willard, Clyde Maxwell, James Gregory, A. M. Sampson, Robert Brewer, Seymour Ames, George Clifton, Adam Barnes, Howard G. Fair, R. F. Coward, Mr. Winter, Claude Manning, A. J. Hartland, Marie Dantes, Lillian Dix, Marcia Johns, Sarah Maynard, Hope Cromwell, Minnie Tittell Brune.

WOOD DRAMATIC CO.—George Wood, proprietor and manager; Ed Meyer and Donald David, advance agents; James Garrick, stage director; William F. Kiefer, stage manager. Laynra Wood, Emma Warren, Maude De Barr, Miss Grace Sheldon, James Gersdale, Percy Warren, Mart Zielie, William E. Kiefer, George Warren, B. F. Stone, Frank Emmons, F. E. Lenzburg.

ZAZA (No. 2).—Charles Frohman, manager; L. Keene, business manager; Richard W. McFarland, acting manager; F. H. Linhard, musical director; Frank L. Davis, stage manager; Thomas H. Ince, assistant stage-manager; Harry L. Rawlins, machinist. Frank MacDonald, Frank Andrews, E. F. Morrison, Thomas S. Lowell, T. H. Ince, C. H. Burroughs, James C. Carlyle, Frank L. Davis, Frank Burton, Harry L. Rawlins, Lizzie Du Roy, Elizabeth Berkeley, Mynne Burroughs, Nellie Granger, Gladys Granger, Amy Muller, Ivy Houston, Claire Van Buren, Violet Stewart, Maud Bronson, Agnes Elder, Marie Dudley, Blanche Hall.

COMEDY.

M'CARTHY'S MISHAPS.—Fitz and Webster, proprietors; H. M. Blackaller, manager. Barney Ferguson, Burt Baker, Dick Ferguson, William Haward, J. Murray Ferguson, Charles Phelps, Edward Traut, Virginia Knight Logan, Carrie Haward, Pearl Sizer, Grace Passmore, Mabel Haward, and Flarilla.

VAUDEVILLE, BURLESQUE AND EXTRAVAGANZA.

BURKE AND CHASE'S.—C. J. Stevenson, manager; J. T. Doyle, agent; James Barry, stage-manager; W. F. Fuchs, properties. Adelaide Herrmann, Mr. and Mrs. Jimmie Barry, Mabel Maitland, Harry Howard, Wells Y. Decoursy, Carole M. Deveaux, Messrs. McMahon and King, Zimmer.

HOLDEN AND HARDING.—P. E. Howe, manager. Reif Brothers, Miss Irene Marriser, H. Holt Cansdale, Marie Sullivan, F. J. B. McCauley, Paul Edwards.

PELHAM CO.—Claude D. Pelham, Kitty Arvman, Mabel Pelham, Una Pelham, George Cotter, Harry Miller, Ward Mattice, Frank Van Dyke, Professor Haggour.

MINSTRELS.

VOGEL AND DEMING.—John W. Vogel, owner and manager; L. S. Potts, general agent; Ray Violet, assistant agent; Ralph Somers, programmer; Eddie Cruse, stage carpenter, Sid Bilteen, electrician; W. E. James, master of properties. Arthur Deming, John Quech, Van Brothers, O'Brien Troupe, Tommy Hayes, "Rastus," Kanno La Barre Troupe, Wilson and Leighton, John T. Hoffman, E. A. Oakley, George Jones, Earl Taylor, Thomas Merrick, John P. Moore, Ed Parsons, Hugh J. Brown, William Merkley, A. L. Tracy, E. V. Lynch, Bert Bolton, Joseph Norton, Bert True, W. J. Greenes, W. W. Plumley, Wallace Kneese, Paul Brown, T. F. Stewart, W. R. Henton, Phil Morse, Charles Grimsley, Gus Taylor, Ben Bell, Bob Armstrong, Theodore Block, Dude Eldnour.

CORRECTED ROSTERS.

The following names have been added to the Alma Chester roster since publication: Dorothy Mitchell, Louise Garland, Ethel Barton, Charles Sanders, James Dillon, and John Franklin.

To the Katzenjammer Kids, the names of Bert Carl and Lizzie and Pritzkow have been added.

S. M. Curtiss is sole owner and manager of the Curtiss Comedy company.

The following names have been added to the roster of The Game Keeper company since its publication: J. Randall Gallatt, Van Burt Adams, Gracia De Fox, Mrs. Levy.

The following names have been added to Harris and Dickinson's Lost in Egypt co.: Norman H. Gilbert, H. T. Sparrow, Westley Mantell, George De Mong, William Fisher, Louise Strattmore, Mabel Drew, Trixie Coleman, Mrs. George De Mong, and the Morang Sisters.

The following names have been added to the roster of the Alma Chester Co.: Dorothy Mitchell, Louise Garland, Ethel Barton, Charles Sanders, James Dillon, and John Franklin.

The following names have been added to the roster of the Game Keeper: J. Randall Gallatt, Van Burt Adams, Gracia De Fox, and Mrs. Levy.

Through a typographical error the names of the Brooklyn, the stars of the Katzenjammer Kids, were omitted from the roster of that co. In addition to the list published the names of Bert Carl, and Lizzie and Pritzkow have been added.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

The event of week Oct. 29-3 was Oliver Goldsmith, played by Stuart Robson and co. at the Columbia. This charming play is something entirely different from any we have seen here, and furnishes an agreeable contrast to the plays that have been presented of late. The co. is very strong, and the delightful characters in the play are limned with such fidelity that the critics can find nothing to say but praise. Stuart Robson, in the name parts, is admirable. In his make-up he bears a striking resemblance to the pictures I've so often seen of Goldsmith, and in his portrayal of the character he is so truthful to the image created in our minds by the doctor's autobiographers that it is easy to imagine we have him in the flesh before

TELEGRAPHIC NEWS

CHICAGO.

Willie Collier's Hit—News of the Week—Notes by the Way.

(Special to The Mirror.)

Chicago, Nov. 12.

Willie Collier always receives a cordial welcome to this city, and so he had last night at the Grand Opera House in his new play by Augustus Thomas, "establishe democratic spellbinder." It is called On the Quiet and is by all odds the best vehicle this popular laugh maker has ever had. A very large audience greeted him, and none appeared to enjoy the performance more than Maxine Elliott and Nat Goodwin, who occupied a box. Mr. Collier is here for two weeks, and then Mrs. Fiske appears in Becky Sharp.

Manager Frank L. Perley spent election day here, on his way to Kansas City to join the Alice Nielsen company, and on his arrival at the Wellington he found a telegram advising him that the little prima donna had opened in the Missouri town to over $1,300, with the house all sold for the rest of the engagement. Miss Nielsen will be here at the Illinois in January. Mr. Perley came back last night to see the opening of his other star, Mr. Collier.

Nat Goodwin never played to a larger business in Chicago than he did at Powers' last week. His highest price was $2, and every seat in the house was sold at every performance. Already the second week is practically sold out, and When We Were Twenty-one is the best play that Mr. Goodwin and his beautiful wife have offered. Nat is in excellent health and is often on the golf links with Manager Powers.

A woman here has offered a prize for the best name for her proposed shelter for destitute cats, and I have suggested "Uncle Tom's Cabin." That ought to get a place at least.

Kirke La Shelle's opera, Princess Chic, was well received at the Grand last week and Marguerite Sylva made a hit. The four comedians—Miron, Lawrence, McNeill, and Leary—caught the people, and J. C. Miron was particularly good.

Bettina Girard was here at the Auditorium the other day, looking better than ever.

Over at McVicker's Caleb West is doing the usual Litt business, standing them up at every performance, and the indications are that it could run on indefinitely. This is its third week.

There will be two revivals at the stock houses this week, The Woman Hater following The Ironmaster at the Dearborn, and up at Hopkins' Sam'l of Posen is replaced by Quo Vadis.

Maxine Elliott protests that she knows absolutely nothing about the reported engagement of her sister, Gertrude, to Forbes Robertson, the English actor.

The week of Nov. 25 The Burgomaster will return to the Dearborn for a fortnight, during which time the stock will tour Illinois and Indiana towns.

Hanlon Brothers' Superba, with Robert Rosaire as the clown, had two big houses at the Great Northern yesterday. Eugenie Blair will follow next week in A Lady of Quality.

Burton Holmes' Paris Exposition illustrated lecture had to have an "extra" at Central Music Hall, and the Passion Play, to be given this week, has had a still larger advance sale.

This is Julia Marlowe's fifth and last week in Barbara Frietchie at the Illinois. Anna Held will follow in Papa's Wife.

The William J. Bryan Comedy company closed here a week ago last Saturday, and then jumped to Lincoln, Neb., for one night, after which it went in for reorganization.

Among the well-known players here this week are James J. Corbett, Terry McGovern, and Kid Broad, the last named having been said to have married into the profession. Mr. McGovern is starring in The Bowery After Dark at the Alhambra, Mr. Corbett is on exhibition at Hurtig and Seamon's Music Hall, while Mr. Broad is here for an argument with Mr. McGovern at Tattersall's to-morrow night.

The Merry Monarch, which gives Frank Moulan an opportunity to show that he is a gilt-edged light opera comedian, is the Castle Square bill at the Studebaker this week. The Gipsy Baron is the underline.

Across the Pacific went from the Great Northern to the Academy of Music yesterday afternoon, and A Guilty Mother is this week's bill at the Criterion.

The King of the Cattle Ring, with Indians and a street parade, captured the West Side for the Bijou yesterday.

Cole and Johnson will bring A Trip to Coontown to the Alhambra next week.

The *Evening News* promises that Anna Held will be accompanied by "the Megatherian soubrette, Adele Barker." That is a kind of soubrette I haven't catalogued.

Speaking of soubrettes, Ann Warrington discovered Fannie Toogood while playing in the stock in Denver last Spring. But probably Fannie had never been in Broadway.

W. J. Jossey greets me in Spanish on two postal cards from Gallup, N. M. According to his 1-cent libretto "Como está" means "How are you?"

The ways of Providence are indeed mysterious. Writing from that town, Gerald Griffin calls my attention, through Tony Denier, to his hotel letterhead, which reads: "A first-class, homelike hotel, managed for the comfort of the guests and the profit of the proprietors. My wife and I, proprietors." Gerald suggests the compilation of a directory of these "soubrette hotels."

And here's another suggestion from Irwin, Pa., along the same lines: "Can't you start a crossroads one-night stand album? We had a '10, 20, 30,' lady accompanied by gentleman with reserved seat admitted free, co. here the other night that played sweet, old-time Hazel Kirke under the name of The Guilty Mother."

And that reminds me: An actor with an expired two weeks' notice in his pocket met another actor who had not heard of the two weeks' notice, and who asked him as to his health. "Oh," replied the first actor cheerily, "I'm able to be out."

"Biff" Hall.

BOSTON.

E. S. Willard's Reappearance—Many Changes of Bill—Notes.

(Special to The Mirror.)

Boston, Nov. 12.

Boston theatricals have not had such a lively first-night all this season. Every house but one made a change of bill, and the competition was of the keenest sort. Heretofore, when all the events were in rivalry, one or two productions were postponed until Tuesday, but nothing of the sort was done to-night.

E. S. Willard's return to the stage was to many the most important event of the night, for it has been three years since his illness compelled him to give up professional work. He is fully restored to health and appears much better than at the occasion of the last visit to Boston. David Garrick was selected as the play to open his long engagement at the Tremont, and he never played it with more artistic effect. Maud Hoffman shared the honors as Ada Inget. The Professor's Love Story which replaced at the matinee this week.

The great stage of the Boston had its capacities tested to-night by a spectacular production of Quo Vadis, put on by a special company for a run. Elita Proctor Otis made a decided change from the adventuress of modern life with which Boston has associated with her, but her skill was equal to the new task, and Poppaea was a conspicuous feature. Wilton Lackaye returned to the Boston stage and made Petronius a performance of unusual strength. The others were Aubrey Boucicault, Edward D. Lyons, Frank Mordaunt, Junius Brutus Booth, Wadsworth Harris, Charles Riegel, Richard G. Williams, Bijou Fernandez, and Carlotta Nillson.

The Empire Theatre Stock opened its annual engagement at the Hollis with Brother Officers, which shows William Faversham to greater advantage than any play in which he has been seen in Boston in a long time. He was splendidly received, as was Margaret Anglin, who made her first Boston appearance with this organization. Lord and Lady Algy next week.

James K. Hackett appeared at the Museum to-night for the first time since he became a star, and presented The Pride of Jennico, which scored an unquestioned popular success. Bertha Galland made a hit. All knew what good work Mr. Hackett would give, but her impersonation was a surprise.

Marie Dressler has been a leading feature of many productions here, but to-night she came as a star and was voted a success at the Columbia in Miss Primmt. George V. Hobart's new comedy gives her many strong opportunities, but it also shows what a good company she brings. There are Jobyna Howland, Catherine Linyard, Dave Lewis, and others.

The Park gets its change of attraction by letting the Boston and New York companies of Lost River play stage coach. The Boston players went on yesterday, and the New York players, headed by Mary Sanders and William Courtleigh, and including Charles S. Abbe and F. Augustus Anderson, took their places. It was a night of enthusiasm for all. Mary Sanders, a Boston favorite, will remain here throughout the run of the play.

Secret Service came to the Grand Opera House to-night for its second engagement here at popular prices. It was interesting to note that the names of the members of the company were conspicuous by their absence in the advance notices of the engagement. The Sunshine of Paradise Alley, with Phila May in the title-role, will be the succeeding attraction.

Sapho was given at the Bowdoin Square to-night by almost identically the same cast that played it for four weeks last Spring. The conspicuous exception was in the title-role, which was played by Laura Alberta. It had been expected that Maud Edna Hall would appear for a special engagement in the part, but an accident at Buffalo prevented her coming, and Laura Alberta, who has been starring in the part in the West, was engaged and scored a success.

It was rather fortunate for the Castle Square that the revival of Arrah-Na-Pogue made such an enormous popular hit, for it enabled them to wait a week longer with the production of Nell Gwyn, when it will be the only novelty of the night and will command the attention that it deserves. Meantime the Boucicault comedy plays on to capacity.

It has been decided to sell the seats of the opening of the Colonial, about Dec. 17, by auction. Every place on the business staff of the new house has been filled, it is announced.

The Strauss orchestra is at Symphony Hall all this week.

Arrangements have been practically completed for sending The Cadet Girl to London. Dan Daly, George A. Schiller, W. F. Carleton, Toby Claude, and others will remain in the cast, while a new American company will continue the tour, with Harry Davenport and Eddie Foy among the leading players.

Fair Harvard celebrated its football victory over Pennsylvania in furious style. The Columbia and the Hollis had the bulk of the college boys, and at the latter house there was so much disturbance at one time that Francis Wilson had to have the curtain rung down for a time. A group of students tried to get on the stage, and when the stage door tender, an old man, stopped them they attacked him. Fortunately some muscular stagehands were within reach, and the boys took a brief course in physical culture that is not contained in the Harvard curriculum. It proved efficacious. Later the boys met the live stock from Lost River and the horses were seized and ridden down Washington Street. The sheep were released from their crate, decorated with crimson paint and turned loose. It was late on Sunday before the last of them was recaptured.

Violet Rand, who has been playing Ora in Lost River at the Park, and who goes to New York so that Bostonians may have gratified their wish to see Mary Sanders here permanently, is a daughter of the late Katherine Rogers and sister of Eleanor Moretti and Katherine Florence.

E. S. Willard's first play that he saw in this country was Becky Sharp, as played so perfectly by Mrs. Fiske and her company. He occupied a box the first night after landing from the *Winifredian*.

Rumor has it that there will be a season of opera in English in Boston this season in addition to the coming of the Savage-Grau company at the Boston.

Mrs. C. H. Bond, of Commonwealth Avenue, gave an at home last week in honor of Hilda Clark, prima donna of The Bostonians, and Maud Hoffman, E. S. Willard's leading lady, both her guests for their Boston engagements.

No sooner did A. H. Chamberlyn, of the Columbia, settle William Klein's bill, which was cut down by the court from $3,700 to $1,100, than three more suits were brought against him asking for a receiver for The Cadet Girl. Ludwig Englander claims that $550 is due for royalties for music in that play and $146 for borrowed money. On the other hand, Mr. Chamberlyn claims that the terms of the contract were not complied with for furnishing him fourteen musical numbers. H. B. Edinger claims that $750 is due on a promissory note, while Einstein and Townsend want $600 for similar reasons. The court refused to appoint a receiver, and the cases will come to a speedy hearing.

Jay Benton.

PHILADELPHIA.

Few Changes of Bill—Park Opens at Popular Prices—Current Attractions.

(Special to The Mirror.)

Philadelphia, Nov. 12.

The Royal Lilliputians opened this evening at Gilmore's Auditorium in The Merry Tramps to a crowded and delighted audience. A pretty chorus and ballet and brilliant stage pictures are introduced. Prominent in the company are Franz Ebert, Elsie Lau, Major Doyle, Major and Mrs. Littlefinger, Jennie Quigley, Coutna Sisters, Will Archig, Louis Merkle, Gus Alexander and the giants, John Church, and William Baker. Next week, Mathews and Bulger.

Joseph Jefferson is in his second and last week at the Broad Street in Rip Van Winkle, Cricket on the Hearth, and Lend Me Five Shillings. E. H. Sothern and Virginia Harned will follow for two weeks. Francis Wilson Dec. 3.

The Sign of the Cross opened to-night for two weeks at the Chestnut Street Theatre. Charles Dalton again heads the company. There has been a shifting of bookings at this house. The next attractions will be Denman Thompson, Nov. 26; Naughty Anthony, Dec. 3; Way Down East, Dec. 17.

Hearts are Trumps was booked for four weeks at the Walnut Street Theatre and will remain for that length of time, although it is not a good drawing card. The Belle of Bohemia Nov. 26 will be followed by Richard Mansfield in Henry V.

Ben Hur continues at the Chestnut Street Opera House.

At the Girard Avenue Theatre the Durban-Sheeler Stock company are giving an artistic performance of Why Smith Left Home, with Bertha Creighton, Walter Edwards, and Dickie Delaro in prominent roles. It received applause from a crowded house. Next week, Pawn Ticket 210, with Amy Lee specially engaged for the leading role.

A Soldier of the Empire is given by the stock organization of Forepaugh's Theatre and furnishes an attractive card. As usual, crowded houses. John J. Farrell and the new leading lady, Florence Roberts, deserve special mention. A Grip of Steel is underlined.

The Park, under the new management, opened this evening as a popular price theatre with The Dairy Farm as the attraction. Attractions of more than ordinary merit will be required to draw the public to this out of the way location. The Girl from Maxim's Nov. 19. The Highwayman Nov. 26.

Eight Bells at the National opened to good patronage. Next week, M'liss.

The People's has a strong card in Thomas E. Shea in his repertoire, The Voice of Nature, Slaves of Sin, The Man-o'-War's Man, and Dr. Jekyll and Mr. Hyde. The company gives excellent support. Josephine Morse, the leading woman, was warmly applauded. Siberia Nov. 19. Woman and Wine 26.

N. S. Wood and the stock company at the Standard Theatre present The Orphans of New York to improving patronage.

Dumont's Minstrels at the Eleventh Street Opera House play nightly to large audiences. Raiding a Speak Easy, Every Race has a Flag but the Coon, Philadelphia in 1900 are the current burlesques.

The season of grand opera in Italian, French and German will be inaugurated at the Academy of Music Dec. 29, and will comprise sixteen evening performances and four matinees. Eduard Strauss and his orchestra will give three concerts at the Academy Nov. 23, 24. The Philadelphia Orchestra, under Fritz Scheel, will give six symphony concerts at the Academy Nov. 16, Dec. 14, Jan. 18, Feb. 8, March 6, April 19.

S. Fernberger.

ST. LOUIS.

A Theatre Lease Purchased—A Students' Performance—At the Local Theatres.

(Special to The Mirror.)

St. Louis, Nov. 12.

The St. Louis Theatre Company, composed of Middleton, Tate and Havlin, have purchased the lease of the Grand Opera House, extending to June, 1912, for $80,000. There will be no change in the policy of the theatre. This company also controls the Imperial, Havlin's and the Columbia.

F. Marion Crawford arrived here to-day and witnessed Viola Allen's new play for the first time at the Olympic to-night.

Anna Held will have to get better vehicles than Papa's Wife and an automobile to make a success in St. Louis. Her business was very poor at the Olympic last week. This evening Manager Short presented Viola Allen in her splendid production of In the Palace of the King. Miss Allen holds the business record of the Olympic with her last season's week with The Christian. She opened with a big house this evening. In Miss Allen's company are: Robert T. Haines, Marcia Van Dresser, Edgar L. Davenport, Clarence Handyside, William Norris and Gertrude Norman. Nov. 19, Whitney and Knowles' Quo Vadis, for the third time this year.

Primose and Dockstader gave us a first-class minstrel show at the Century last week, and business was good. Mr. Dockstader made a great hit. This week Kellar will mystify the Century patrons. Next Sunday, Otis Skinner.

Under Two Flags, Manager Giffen's offering at the Imperial last week, was not as satisfactory as his other productions and business suffered. Louise Douglas and E. J. Ratcliffe, De Witt C. Jennings and William Tooker were enthusiastically applauded for their good work. This week's production is The Countess Valeska, with the following cast: Achim von Lohde, E. J. Ratcliffe; Herr von Lohde, De Witt C. Jennings; Bogun, Oliver Labadie; Roger, N. Sheldon Lewis; Muchenberg, Donald Bowles; Lamotta, Thomas E. Hubbell; General Lamarrios, William Tooker; Lieutenant Colet, George F. Platt; Grenadier Mathieu, Charles Krone; Count Bjelinski, T. J. Glenny; Lenski, Alfred Britton; Aweyde, J. H. Morgan; Mohammed Bey, John Rogers; Nepomuk, Maurice Darcy; Countess Valeska, Maud Odell; Elizabeth, Grayce Scott; Frau Ursula, Lucille La Verne; Serving Maid, Grace Estelle Clark. Next production, Camille.

A Rough Rider's Romance was well received by a majority of the Grand's patrons last week. Sunday afternoon, Robert B. Mantell opened a week's engagement at the Grand in A Free Lance. This will be the bill every night until Thursday and at the Saturday matinee; Wednesday matinee, Romeo and Juliet; Friday night, Hamlet; Saturday night, Othello. In Mr. Mantell's support are: Reginald Carrington, John Sutherland, David R. Young, Francis Conlan, Evelyn Carter, Ethel Bruce, Aida Rivers and Marie Booth Russell. Next attraction, Al. H. Wilson.

On the Stroke of Twelve, a very realistic melodrama, was well patronized at Havlin's last week. This week Manager Garen offers A Hole in the Ground. In the company are: Charles Cowles, Winter Van Alen, Thomas Springer, Harry B. Norman, Dorothy Alden, Kathryn Robinson and Katherine Clark. Next week, Humpty Dumpty.

Guy Lindsley will inaugurate the fourth season of public entertainments given by himself and pupils of his School of Dramatic Art with a very interesting programme at the Fourteenth Street Theatre on the evening of Nov. 14. Mr. Lindsley will offer the following short plays: Hester's Mystery, Cupid on Wheels and Ici on Parle Francais. The following pupils will appear: Caroline Gruner, Margaret W. Barrett, Moselle Tatum, Catherine Niehaus, Dora Fletcher, Eleanor Dobson, Frederick Demko, Frank L. Amiar and Frank J. Lipp.

The great popularity of James J. Butler, manager of the Standard Theatre, was shown on last Tuesday, when he was elected as a Democratic Congressman from the Twelfth District by a plurality of about 3,000 votes. The district has been represented by a Republican for years.

Mrs. Lew Dockstader was quite ill at the St. Nicholas Hotel during nearly all of last week.

The Music Festival ended very unexpectedly Thursday evening. The festival opened Monday evening with an audience of 6,800, and everything pointed to a very successful series of twenty concerts, but election excitement and other attractions hurt the attendance very much the following evenings, and the management could not see their way clear to proceed further. They claim to have lost $14,000.

The Castle Square Opera company will begin its second season at Music Hall on next Monday evening, presenting The Prophet. Martha, El Capitan and Romeo and Juliet will follow in the order named.

The St. Louis World's Fair for 1903 is now an assured fact, as the two constitutional amendments voted on last Tuesday, authorizing the city to appropriate $5,000,000 as a subscription, and the State $1,000,000 for an exhibit, were carried by large majorities. There are several rumors already regarding new theatres and amusement enterprises.

Mme. Ernestine Schumann-Heink, who was to have sung at the Odeon Saturday evening, was too ill to appear. She will sing at the Choral Symphony concert on Dec. 13. J. A. Norton.

WASHINGTON.

Bills in the Capital City—Blanche Bates as Hedda Gabler—To Try Holcomb's Play.

(Special to The Mirror.)

Washington, Nov. 12.

The Star and Garter, exploiting the Agoust Family, opened to-night at the Columbia to a large audience. Also in the company are Otis Harlan, Joseph Coyne, John G. Sparks, William Blaisdell, Marie Cahill, Mamie Gilroy, Mae Lowery, and Nellie Lynch. Denman Thompson will follow.

Otis Skinner's engagement last week was very successful. Mr. Skinner received an ovation and Percy Haswell fared similarly. Mr. Skinner has deferred his contemplated Australian trip.

Daniel Frohman's Lyceum Theatre Stock company is the attraction this week at the New National in The Ambassador, Wheels Within Wheels, and The Maneuvers of Jane. Next week, William Gillette.

The Senator was excellently well done last week at the Lafayette Square and the attendance was large. Blanche Bates made another success as Mrs. Hillary. Eugene Ormonde as Hannibal Rivers and John T. Sullivan as the Austrian diplomat were praiseworthy. The others of the company were excellent. To-night The Last Word is the offering, with Miss Bates as the Baroness von Rosenau. Again Walter Clark Belasco's work as a producer deserves mention. The Great Ruby is in preparation.

The Academy deserts the vaudeville field for the present week and offers A Wise Guy. Two large audiences appreciated the clever skit. Prominent in the fun making are Edmond Hayes, Reno and Richards, Ray L. Royce, Moreland, Thompson and Roberts, Raymond Finlay, Louise Montrose, Alice Lorraine, Jean Cunningham, Maud Detty, Lillie Jedwin, Dorothy Neville, Katherine Hayes, and the Doherty Sisters.

William H. Rapley, manager of the New National, and Managers Luckett and Dwyer, of the Columbia, are associated in the Washington appearances of Eduard Strauss' Vienna Orchestra in this city for two concerts, at the New National afternoon of Nov. 22 and at the Columbia evening of Nov. 23.

Blanche Bates, by request, will give a special performance of Hedda Gabler Nov. 30, supported by the Lafayette Square Stock. Miss Bates may appear as Rosalind in As You Like It before the end of her engagement.

E. H. Sothern will present Hamlet at the National week of March 11. John T. Warde.

CINCINNATI.

Good Bills at All Theatres—Old Vine Street to Reopen—Notes.

(Special to The Mirror.)

Cincinnati, Nov. 12.

Otis Skinner opened his annual engagement at the Grand this evening, presenting Prince Otto. The cast is the same as recently seen in New York, and the entire production was received with much favor. Mr. Skinner's coming has been well advertised by the Cincinnati School of Housekeeping, the ladies of that worthy charity having arranged with the management for a series of benefits during the engagement and having disposed of a large number of tickets in advance. Next week, Viola Allen.

The Pike held a little election of its own last week for the purpose of ascertaining the most popular of its productions, with the result that Camille and Lady Bountiful far outstripped all competitors. Hence the former was presented yesterday before two large houses and will remain the bill for the week. Lizzie Hudson Collier plays the title-role effectively and Byron Douglass is good as Armand Duval.

A great deal of local interest attached to the first appearance here of Frank Keenan in Sol Smith Russell's old success, A Poor Relation. It was the fine work done by Mr. Keenan last year as a member of the Pike Stock company that attracted Manager Berger's attention and led directly to his present starring tour. Thus it happened that his many friends and admirers crowded the Walnut yesterday, and they found abundant cause for congratulation in the excellent work of both star and company.

The stock company at Robinson's continues this week on its highly successful career with an excellent performance of Hazel Kirke. As is usually the case on Sunday, it was difficult yesterday to accommodate all who wished to gain admittance.

Carl A. Haswin came to the Lyceum yesterday afternoon with A Lion's Heart and entertained large audiences.

A Rough Rider's Romance was seen for the first time at Heuck's yesterday and was received with approval.

John A. Avery, formerly of this city but more recently manager of the Opera House at Norfolk, Va., returned here last week and announced that he had leased the old Vine Street Opera House that was famous twenty years ago, but that for the last dozen years or more has been closed. It is his intention, after thoroughly renovating the house and bringing it up to date, to reopen it some time in December, under the name of the Novelty Theatre, booking exclusively traveling vaudeville companies. H. A. Sutton.

BALTIMORE.

Offerings This Week—The Zoo Returns—Mrs. Jackson's Trunk Stolen.

(Special to The Mirror.)

Baltimore, Nov. 12.

Herbert Kelcey and Effie Shannon appeared at Ford's Grand Opera House this evening in My Daughter-in-Law. The supporting company was excellent and included Verner Clarges, William Elton, William Bong, George A. Pearce, William A. Evans, Isabel Waldron, Ethel Sanborn, and Winona Shannon. The play was appropriately staged and beautifully costumed. Mary Mannering in Janice Meredith will follow.

William Gillette presented Sherlock Holmes at the Academy. It will be followed by The Star and Garter.

Under the Red Robe is at the Holliday Street Theatre. Paul Gilmore heads the company, assisted by Frances Gaunt. Next week, Eight Bells.

The Rays in A Hot Old Time hold the stage of the Auditorium. Their farce is well presented and was well received.

The concert of the Kneisel String Quartette at Peabody Hall Wednesday last was a great artistic success.

Louis Mann, who was playing at the Academy of Music last week went home to New York to vote.

Frank C. Bostock was in the city last week, arranging for the return of the Zoo, which will be located as it was last Winter, in the Cyclorama building.

Daniel Frohman spent a considerable part of last week here, rehearsing his stock company in The Man of Forty.

A trunk, the property of Mrs. Hart Jackson, of Frohman's Stock company, was stolen from Union Station on Wednesday last, and up to this writing has not been recovered. The trunk contained clothing valued at $1,800.

Harold Rutledge.

EUGENIE DU BOIS.

Above is a likeness of Eugenie Du Bois, as Antoinette De Mauban, a part in which she is scoring a great success with Shipman Brothers' production of The Prisoner of Zenda. This talented young actress began her career some four seasons ago under the management of Edwin Tanner, and she has since played a wide range of parts in Shakespearean and modern dramas. The striking appearance of Miss Du Bois places her among the few who can not only look the part of Antoinette, but also give it the dash and color so essential to its portrayal.

WALTER FESSLER'S BIG SCENIC PRODUCTION,

THE GREAT WHITE DIAMOND

Played at the Star Theatre, New York City, Last Week to Immense Business.

CURTAIN CALLS AT THE END OF EVERY ACT.

A Few Criticisms From the Press.

NEW YORK DAILY NEWS, Nov. 6.—"The Great White Diamond," a new melodrama, was seen for the first time in New York last night at the Star, where it packed the theatre. It is from the pen of Walter Fessler, the author of many famous and successful melodramas. Rarely has a melodrama of such strength been seen at a New York playhouse. It abounds in dramatic scenes of the most intense character. The situations are new, as Mr. Fessler, having during originality, did not need to draw on the hackneyed and time-honored situations that have been used in nine out of ten modern melodramas, but has written scenes that are new and novel. Intensely thrilling are the scenes wherein the little girl makes the perilous leap through midair from the burning mill, and that of the human mail bag. It fairly takes away the big audience's breath, and nothing so realistic and ingenious has been seen in New York in years. The scenery used is of a highly artistic character, and many wonderful and artistic effects are shown. A deep heart interest runs through the play, interspersed with the highest of comedy. "The Great White Diamond" is a great success.

NEW YORK COMMERCIAL ADVERTISER, Nov. 6.—A very melodramatic play.

NEW YORK JOURNAL, Nov. 8.—Alan Dale.—The villain is a Jekyll-Hyde Nyctalops.

NEW YORK EVENING SUN, Nov. 8.—A big hit at the Star Theatre. "The Great White Diamond" is a winner, there can be no doubt of that.

NEW YORK MORNING SUN, Nov. 6. A packed house greeted "The Great White Diamond" with interest and cheers.

NEW YORK EVENING POST, Nov. 6.—A sensational shocker.

NEW YORK EVENING JOURNAL, Nov. 6. The play has many exciting climaxes, and the audience was well pleased.

NEW YORK MORNING TELEGRAPH, Nov. 6.—For original situations nothing yet seen at the Star Theatre can outshine it.

CAMDEN REVIEW, Nov. 2.—Scores a big hit. The scenery easily casts into the shade anything yet produced in this city. The Swing for Life is the most sensational piece of stagecraft ever attempted.

CAMDEN COURIER, Nov. 2.—As fine a melodrama as can be seen anywhere in this country. It is all real drama and a marvel of stage mechanism.

CAMDEN POST TELEGRAM, Nov. 2.—Excellent production of a thrilling drama.

PATERSON CALL, Oct. 23.—Nothing finer has ever been seen in this city, on the mounted and artistic success of this play; there is no doubt.

PATERSON NEWS, Oct. 23.—"The Human Mail Bag" and "Swing for Life" set the audience in a high state of excitement, and nothing more thrilling was ever staged.

PATERSON GUARDIAN, Oct. 23.—The company is an admirable one. "The Human Mail Bag" sensation put the audience in a quiver.

If you want the money, play the show that has the GOODS. Return dates offered everywhere. Managers having open time (week stands) please communicate with

WALTER FESSLER, Author and Manager The Great White Diamond, Route in Dramatic Papers. Bijou Theatre, Jersey City, Nov. 19 Week.

THE STOCK COMPANIES.

The Valentine Stock company, Halifax, gave a most satisfactory production of Hamlet, Nov. 1-3, to very large audiences. Everett King assumed the title-role and achieved an emphatic success. His performance was a thoughtful and powerful one. His reading was scholarly and intelligent and his acting admirable. Nora O'Brien made an excellent Ophelia, and Kate Blancke an effective Queen. Charles Joy was capital, and Charles Bagar was successful as the Ghost. The other roles were aptly taken. The critics praised the performance highly. On Saturday evening the students of Dalhousie College attended in a body, and at the end of the play Mr. King was called before the curtain. The School for Scandal was the bill last week.

The "standing room only" sign was in evidence all of week of Oct. 29 at the Burbank Theatre, Los Angeles, when the Oliver-Leslie company presented Sapho. Individual hits were made by Florence Roberts, William Beach, Nina Morris, Beatrice Ingram, John Steppling, Edwin Dudley, Frederick Hartley and Harry G. Keenan. Anne Sutherland arrived Nov. 4 to become leading woman of the company. The last two weeks of the engagement here will be devoted to Catherine and Man's Enemy, with Miss Sutherland in the leading roles. The company will begin an extended engagement at the Grand Opera House, San Francisco, Dec. 3, the opening bill being The Prisoner of Zenda.

The Lyceum Stock company, now in the fourth week of its engagement at the Lyceum Theatre, St. Joseph, Mo., is gaining popularity with each performance. In its presentation of Trilby last week Wilson Enos made a decided hit as Svengali, while Harry Meystayer made a very clever Little Billee.

The Newark, N. J., Stock companies offered farce and melodrama last week. A Bunch of Keys was played by the Columbia company in pleasing fashion. The comedians of the company were in their element, of course, and Burrell Barbaretto as "Grimesy, me boy," and George Neville as Snaggs made large hits. This week Manager Jacobs presents The Great Ruby. A number of extra people have been engaged and elaborate scenery has been prepared.

The New Century company gave good performances of Pawn Ticket 210. Una Abell was a very satisfactory May, and John Waldron, Victor Moore, and Thomas Meegan were also prominent.

The Grand Opera House Stock company, New Orleans, presented The Fatal Card last week and met with the same excellent patronage accorded the company since its advent. Maurice Freeman and Lavinia Shannon, the leading people, are strong favorites.

Lavinia Shannon, leading woman of the Grand Opera House Stock company, scored a triumph week of Oct. 22 in The Dancing Girl. Her Drusilla Ives was declared to be the best of her many fine portrayals. She brought out every phase of the character with intelligence and power, and earned storms of applause at every performance.

The Cummings Stock company closed at South Bend, Ind., on Saturday, to reorganize for its opening at the Grand Opera House, Salt Lake City, for an indefinite run.

Jane Holly has joined the Hopkins' Stock company in Memphis, opening there this week as Dora in Diplomacy. This season Miss Holly has been a member of the Grand Opera House Stock company, New Orleans, where her excellent work has attracted special attention from critics and public. Her Vera Manchester in The Fatal Card last week received much commendation.

Carrie Radcliffe, for four seasons leading woman of the stock company at Forepaugh's Theatre, Philadelphia, resigned last week. Florence Roberts has been engaged to succeed her.

The marriage of Frank Lyman and Madeline Lock, of the Moffett Eagle Stock company, Louisville, was announced to occur in that city Nov. 4.

The D. W. Truss Stock company, that began a season at St. John, N. B., Nov. 1, in The Charity Ball, will open an engagement at Halifax on Christmas Eve.

Ben Deane has resigned from the Greenwall Stock company at the American Theatre.

For the eighth week of their season the Boyle Stock company, Nashville, Tenn., produced The Lottery of Love. Manager Boyle's choice of plays this season has ranged from the legitimate drama to farce-comedy, and his company has proven equal to all demands. In the current bill it would be hard to conceive of a happier allotment of parts. J. Gordon Edwards in the role of Adolphus Doubledot gave a light and airy interpretation that was delightful. Morris McHugh as Buttercorn, J. K. Applebee as Merriman and Belle Gaffney as Mrs. Sherramy were the principal mirth provokers of the cast, and each did artistic work. William Stuart won favor for his excellent light comedy work as Tom Dangerous. Lisle Leigh played Jo in her usual finished style and invested the part with a touch of comedy that was refreshing. Anna Hollinger presented a lovely appearance as Diana and was equal to all the demands placed upon her. Nancy Rice was a clever maid of all work. William G. Beckwith made much of the small part of Rye Yeoman C. Alley and Thomas Sterrett assisted in making this the foremost comedy success of the season.

Mrs. Hollinger, of Marion, Ind., arrived in Nashville Nov. 6 to spend a portion of the Winter with her daughter, Anna Hollinger, the ingenue of the Boyle Stock company.

Gaston Mervale and Claire Lindsay, of the Grose Stock company at Her Majesty's Theatre, Montreal, were married on Nov. 4.

The Toronto critics pronounced the Valentine company's production of Jim the Penman the best thing of the season at the Princess, and gave special praise to Meta Maynard for her portrayal of Nina Ralston, to Jack Webster for his clever acting of the title-role, and to Messrs. Robinson and Evans as Baron Hartfeldt and Captain Redwood, respectively. The entire company scored a great success in the play, and notwithstanding the election excitement and strong counter attractions the Princess held large crowds at each of the nine performances. This week the Valentine company is appearing in Romeo and Juliet. M. Webster is playing Romeo, Miss Maynard, Juliet, and Mr. Bresen, Mercutio.

The Alcazar Theatre Stock company, San Francisco, presented last week The Lost Paradise to excellent business. The company has not been seen to such good advantage in a long time. Each member scored heavily. Howard Hall played and looked Warner to the letter. Edwin T. Emery again showed his versatility by a breezy performance of Bob Appleton. Howard Scott was excellent as Standish. George P. Webster made one of his greatest hits as Swartz. Ada Lewis, in the role of Cinders, did clever work. She is a strong addition to the company. Lorena Atwood as Margaret Knowleton was cordially received. Juliet Crosby played the lame girl, Nell, delightfully. Polly Stockwell, Marie Howe, Gabla Baudet, and Stella Rosetta also scored. Clarence Montaine, George Nichols, and Carlisle Moore were quite in keeping with the rest of this excellent cast. Ernest Howell as old Bensil did a clever character bit. His Absent Boy this week.

Marie Doran's version of Nell Gwyn, which is now in rehearsal at the Castle Square Theatre, Boston, will be presented by that company next week. Miss Doran's play held the boards for two weeks at the New Century Theatre, Newark, N. J., recently.

Joseph Kilgour has been engaged for the Morosco Stock company.

Edythe Totten became, last week, a member of the Shubert Stock company, Buffalo.

THE AMAZONS BY AMATEURS.

The Amaranth Society, of Brooklyn, departed from its usual custom by presenting on Wednesday, Nov. 7, A. W. Pinero's comedy, The Amazons, as the introductory play of its thirtieth year. Shakespeare heretofore has ushered in the dramatic season at the Amaranth. The customary large audience filled the Academy of Music to greet Brooklyn's most talented corps of amateur performers.

The Amaranth's cleverest players were selected for the presentation, and under the stage direction of Harry J. Stokum, who has succeeded Alfred Young to whose good judgment and ability the Amaranth is indebted for the high standard and excellence attained by its productions in recent years, gave a thoroughly enjoyable and creditable performance.

Harry C. Edwards, the society's star comedian, was seen to excellent advantage as the Earl of Tweenways. Hugo Wintner and John E. Irwin were fully equal to the requirements of their respective roles. Charles J. Cortis would have been a better Count De Grival had he discarded a faulty French accent. In other respects his performance proved an agreeable one. James Pennoyer, a recent acquisition to the society's ranks, gave good satisfaction in a minor part. Cortis.

Marion Stanley, Regina M. McAvoy, and Grace A. Green were assigned to impersonate the masquerading daughters, and barring a few trivial shortcomings acquitted themselves creditably.

It was with no small apprehension that the young ladies ventured before the footlights in the costumes demanded by the author, but fortunately they figured the entertainment without mishap. Carolyn Jaggers proved admirable as the Marchioness and her work was one of the hits of the evening. W. H. Rozelle, Walter Nelson, and Miss Stanley, who played "Sergeant" Suter, are deserving of mention for conscientious efforts in minor roles.

IDALENE COTTON.

Idalene Cotton, whose picture appears on the first page of THE MIRROR this week, is a daughter of Bez Cotton, who was one of the most popular and best known minstrels in America. She was born in San Francisco and has been on the stage since she was seven years old. At that early age she evinced a decided ability for mimicry, giving imitations of Aimée, Maggie Mitchell, Pat Rooney and others famous at that time. She made her debut in vaudeville two years ago with her husband, Nick Long, in a protean comedietta entitled Managerial Troubles, scoring an immediate success. Her legitimate imitation of Mrs. Leslie Carter in Zaza last season was pronounced the best bit of mimicry ever seen in vaudeville and created quite a sensation. Mr. and Mrs. Long were to have appeared this week at Proctor's Pleasure Palace, but the engagement was canceled because Miss Cotton was taken ill on Saturday. They will, however, appear in Baltimore next week. Miss Cotton has new impersonations, including one of Mrs. Fiske in Becky Sharp, and Longère. Their sketch concludes with their original The Pages, which was one of the hits in Broadway to Tokio at the New York Theatre last Winter.

ENGAGEMENTS.

Joe Bell, with the Lyman Twins, as second agent.
Leslie Leis, with Effie Carlton.
Willis Thorne, for Poverty Row.
Anna Dodsworth, for An American Gentleman.
William Miller, for The Power Behind the Throne.
Maurice G. Costello, for The Night Before Christmas.
Robert Lowe, with Blanche Walsh.
J. T. McEnary, for The Honest Blacksmith.

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ACTORS' CHURCH ALLIANCE NEWS.

The twentieth regular monthly meeting of the council of the Alliance was held Friday afternoon, Nov. 2, in the Berkeley Lyceum. Those present were the Rev. Henry Lubeck, Rev. Thomas R. Slicer, Rev. F. J. Clay Moran, Rev. Thomas H. Sill, Rev. H. M. Warren, Rev. Walter E. Bentley, Secretary; F. F. Mackay, Verner Clarges, Rosa Rand, Mrs. W. G. Jones, Mrs. Louis Eldridge, Mrs. Sydney Rosenfeld, Harriette A. Keyser, Margaret S. Lawrance, and John A. Holden. Among other business transacted, thirty-five new members were elected, and a report was presented which, being in the interest of all members of the dramatic profession, it was decided to print, and a copy, bearing the signatures of the officers, sent to every clergyman, newspaper editor and secretary of every labor union in the United States and Canada.

The eleventh regular monthly service will be held next Sunday evening, Nov. 18, in the Madison Avenue Baptist Church, Thirty-first Street and Madison Avenue. The pastor and chaplain, the Rev. Henry M. Sanders, D.D., will preach a sermon upon the subject of "Art in Relation to Religion." All members of the Alliance and of the dramatic profession, together with those interested in the welfare of the theatre, are cordially invited. The offering will be devoted to the work of the Alliance.

The sixth reception will be held on Thursday afternoon, Nov. 22, in the parish house of All Souls' Episcopal Church, Sixty-sixth Street and Madison Avenue, from 2:30 to 5:30 P. M. A fine programme will be given, and each Alliance member will have the privilege of inviting two friends.

The Rev. George W. Shinn, D.D., chaplain, of Boston, Mass., and Miss Lillian Lawrence, leading lady of the Castle Square Theatre, Boston, were nominated by the secretary for the office of honorary vice-presidents. They were unanimously elected.

A memorial service for the late Mrs. Henrietta A. Saphore, member of the P. W. L., the Actors' Society and the Alliance, will be held on Thursday afternoon, Nov. 15, at 2 P. M., in All Souls' Episcopal Church, Madison Avenue and Sixty-sixth Street. F. F. Mackay, president of the Actors' Society and first vice-president of the Alliance, will make an address, and the secretary of the Alliance will conduct the service. Large delegations from the P. W. L., the Actors' Society and the Alliance will attend. All friends of the deceased are cordially invited.

WALTER E. BENTLEY, General Secretary.

THE BURGOMASTER AT THE MANHATTAN.

Grace George will close her ten weeks' engagement in Her Majesty at the Manhattan Theatre, Dec. 15, and will be followed Dec. 24 by a special production of The Burgomaster, the musical comedy by Frank Pixley and Gustav Luders, that had an all Summer run in Chicago, and is now enjoying great prosperity in the West. It is not the intention to interrupt the tour, as an entire new company will be engaged for the Manhattan run, and new scenery and costumes are now in preparation. Manager W. W. Tillotson comes on from Chicago this week to complete the New York cast. The prologue of The Burgomaster is laid in the old town of New Amsterdam in 1690, and the subsequent scenes depict up to date events in New York and Chicago and at the seashore.

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Largest Dramatic Circulation in the World.

SIGNIFICANT.

THAT was a significant speech delivered at the Lotos Club dinner to MARK TWAIN on Saturday night by JOHN HARE, who is entering upon a new tour of this country. Mr. HARE spoke to the toast of "The Drama," and among other things pertinent to the occasion said this:

The health of the drama is extremely good. It's vitality is excessive. In the past we have had as good—better plays and as good players, but at present we have more of them. There may be no genius, but the average is far better. In this there is a great solace and a great danger. Genius may do what it likes. Average ability must be controlled. The practical extinction of the actor-manager in our country and his total extinction in yours is a great menace. It is impossible for the commercial director to amalgamate and control those forces which give to the public the perfect drama. It is the fashion now to cry down the actor-manager. What a mistake! What a folly! The more I look around the more I deplore the lack of State and municipal aid for the theatre. In England we can never hope for it, but in this country it could be, and looking upon the ability of your actors and the grace of your actresses, my impression is that in this country could be founded the finest dramatic school in the world.

It is true that the practical extinction of the actor-manager in England and his almost total eclipse in this country is a menace to the theatre, but in this country this unfortunate elimination of the greatest factor for the artistic development of the drama is, in a great measure, due to the dominant influence of the merchantman in the affairs of the theatre—an influence that in itself constitutes the greatest menace to stage art and artists that this generation has known.

Mr. HARE goes far for a remedy. A remedy cannot be found in the endowed theatre, because the endowed theatre in this country seems to be but a theoretical dream. The only immediate and natural remedy would perhaps embody something akin to a miracle. It would require the endowment of the leading actors of to-day in both countries with a spirit of independence that would lead them to contend against the commercial influence to which they now supinely bow. Mr. HARE, for instance, if he but knew it, and his professional fellows in England that make profitable tours of this country, might furnish an object lesson to their professional contemporaries here—who might follow an example set by a foreigner—by conducting their business themselves, in the actor-manager's way, instead of strengthening the evil influence that dominates here by submitting to it without question.

The age of miracles has passed, and no-body need look for an unselfish struggle against the commercializing of the theatre even by the more distinguished artists of the theatre. The only remedy now apparent for the existing evil is a sure—though perhaps a remote—remedy. It will be furnished by the very persons that oppress the theatre. It is inevitable that by and by in their brutal fight for money—the only thing that appeals to them—they will fall one upon another. Then there will be a new era in the theatre of this country, and art will not be crucified for money's sake.

THE GERRY SOCIETY.

ELBRIDGE T. GERRY has resigned as president and counsel of the Society for the Prevention of Cruelty to Children, a charitable organization better known as "The Gerry Society" because of Mr. GERRY's domination of it for many years.

The reason advanced for Mr. GERRY's retirement is that he is now too old to continue an activity in this society that has taken much time from his other business, that of a lawyer, for a long period. Reports that Mr. GERRY had been at odds with the directors of the society are denied and will be believed, for the direction of the society always seemed to center absolutely in Mr. GERRY himself. A rumor that Mr. GERRY had become wearied by his contests with the State Board of Charities, which board insisted upon its right to examine the books of the Gerry Society, as it was ostensibly a public charity, is said to have been waved aside by Mr. GERRY on the theory that he had been successful in his fight against the State Board of Charities. On this point, however, President STEWART, of that board, is quoted as saying that "no question is ever settled until it is settled right, and the State Board of Charities does not believe that this question has been rightly settled yet," which probably means that the State Board purposes to resume its contention in another legal form.

No matter who may succeed Mr. GERRY as president of the society that popularly bears his name, it is safe to say that with his retirement will depart the arbitrary method that has marked the conduct of that society with reference to the children of the stage, that in the past have been oppressed and in many cases robbed by it of the right to exercise their birthright in the theatre.

There is no doubt that the Gerry Society has performed a great and beneficent work in certain directions in protecting children from brutality and the consequences of unfortunate environment; but there have been fields more fruitful that the society has neglected at times while it insinuated itself into the theatre, by form of special warrant impertinent upon its face, to oppress stage children on a pretense that it was acting for their benefit.

THE MIRROR does not deny that there have been cases in the theatre in which the society has interfered or might have interfered properly; but under Mr. GERRY's administration an arbitrary power often has been exercised without discretion and with an impertinence that the best intention could not excuse. It was a power that breathed the same spirit of absolutism and intolerance of counsel that provoked the legitimate interference of the State Board of Charities—an interference that probably will eventually lead to the administration of the affairs of the society on lines of reason and justice.

A COMMENDABLE WORK.

THERE is one phase of the work of the Actors' Society of America about which too much cannot be said in commendation. That is its alert guard over the welfare of its members and the profession in the matter of dressing-rooms in theatres.

Many years ago—long before the advent of the Actors' Society—THE MIRROR led an effective crusade against foul and unsanitary dressing-rooms, but this abuse of the rights of actors and of the laws made to conserve the public health is one that will always need correction, owing to the greed of persons that own theatres—which is no different from the greed of other persons that own real estate—and their disregard for the comfort and well being of others. As THE MIRROR often has pointed out, actors from time to time have suffered outrageously from plain violations of the health laws in respect to dressing-rooms.

It is amazing in view of the vastly improved methods of theatre construction and of the pretentiousness of many of the modern houses of amusement that this question as to the health, to say nothing of the comfort, of actors, is so often ignored by builders of theatres. Of course the commercial idea that largely controls in the construction of a theatre makes mainly for outside show and for the utilization of every possible foot of room for the money getting purpose of the enterprise. While everything depends upon the actor, he usually is the last one thought of in construction plans. Some managers and owners of theatres there are that pay proper attention to this branch of the theatre, but they are so few that they serve only to emphasize the selfishness and the disregard of the actor's rights as a man and a factor in the general scheme of a theatre that prevails. It really is a marvel that actors can do as good work as they do in the circumstances in which they follow their profession. The fatigues of continuous travel and the hardships of bad fare at hotels alone would be enough to sap the vitality and destroy the ambition of the average man if he were put in the place of the actor. But when to these devitalizing influences is added the necessity of preparing for a night's work in a pen in which it would be unkind to imprison cattle, it is a wonder that utter demoralization is not far more frequent in the profession.

It is a pleasure to record the vigilance of the Actors' Society in bringing to book managers of theatres that persist in violating the law on this subject. It is too much to expect of such managers that they should have any regard whatever for the ethics in this matter, or that they should look upon the actor from any viewpoint except that which selfishness inspires. To them of course he is but a means to an end. But even the inconsiderate manager must obey the law, if it is invoked against him, and he never should be permitted to escape its penalties whenever they may be inflicted.

IT CONTROLS THE PLAY MARKET.

Chicago Post.

We hold to the belief common with most persons who have any knowledge of the exact condition of affairs that the esteemed syndicate comes very near controlling the play market. It is a fact that any playwright, no matter whether possessed of reputation or striving to secure one, would rather have an immediate production of his piece at the hands of a syndicate manager who wields such influence, not merely with the booking power that has all the leading theatres of the country in its hands, but with the New York press, which directs theatrical destinies of the largest city in America, than wait for a chance with another management. Most manuscripts go to the syndicate first. Mark that as the truth. And those which have been put on successfully by others have been passed on by those magnates and rejected. In other words, plays that have made hits, like Nathan Hale, The Christian, and a score readily named, were at one time or other read by Charles or Dan Frohman or Al. Hayman or Klaw and Erlanger, and rejected by them. Those were their mistakes. The public does the star gazing and the syndicate does the star making. When in need of an attraction some likely young actor will be singled out for honor, given a contract which rewards him fairly well, with a bait in the shape of liberal promises after three years—when he shall have "made good"—and then the young man is promptly "thrown down," unless he is willing to listen to reason.

PLAYING THE GAME TO THE LIMIT.

Robert Stodart in The Independent.

Unfortunately, the theatre in America is generally looked upon as a passing show, for revenue only. Every impartial observer will allow that the literary anarchy which marks the close of the nineteenth century finds its parallel in a dramatic chaos consequent upon purely speculative management of the concerns of our stage. There is absolutely no standard of taste. Department store methods rule in the "high-class" houses, and goods, mainly imported, of all colors, styles and shapes—a detective-story shocker, a study in Parisian immorals, a picture of present-day London degeneracy—clutter the counter, to draw the stare of prurience or vacant curiosity. There is a plenty of harmless plays, extra-upholstered and flaringly, often mendaciously, advertised; but nearly every one of these—what the Germans call "good little plays"—answers in the negative the question, Is it Art? No personal censure is intended. The group of managers who control our "high-class" theatres are simply business men with a talent for gambling—not one of them has even what Horace Walpole called the symptoms of genius—who are working for money, for immediate gain. Doubtless they are doing right, from their viewpoint. It is all a game, they consider, and they are playing it to the limit, well, too, it must be admitted, for do they not contrive to get nine-tenths of the New York press to praise what they see fit to offer to the public?

AN ANNOYANCE TO AN ARTIST.

Chicago Post.

Art patrons everywhere will be incensed when they hear that Richard Mansfield was so annoyed by the shouts of the multitude at the Roosevelt demonstration, unhappily near the theatre at which he is playing, that he was compelled to send a note to the chairman asking him to "suppress the disturbance" as "it is excessively annoying to me." With that impudence and arrogance characteristic of all politicians, the chairman paid not the slightest attention to this reasonable request, and the speaking and shouting went on just as if Mr. Mansfield were a thousand miles away. This contempt for art and its high priests naturally incenses Mr. Mansfield and sours his otherwise sweet and amiable disposition, but under existing conditions in this country at this time we do not see that we can do more than offer our sympathy and add our protest to his remonstrance. It may soothe Mr. Mansfield to reflect that this is Governor Roosevelt's last chance to make a noise before he goes into the retirement of the Vice-Presidential office for four years, while Mr. Mansfield has unbounded opportunity to disport himself.

SOME DAY.

Life.

Some day, when the obituary of the Theatrical Syndicate has been written, American theatre-goers will wonder why artistic endeavors like Arizona and Mistress Nell had to sneak into New York by stealth, when the coming of clap-trap was widely heralded and room was always ready for the production of inferior or pernicious trash.

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ACTORS' SOCIETY'S AFFAIRS.

The Actors' Society of America is reported to be in the most prosperous condition that it has known since its organization; and with the increase in membership and corresponding increase in funds the officers are putting forward the various undertakings of the Society with more vigor every month. Every complaint made by members of dishonesty on the part of managers or players, and every report of unsanitary conditions existing in theatres, is immediately investigated by the officers. Last month a complaint was made regarding the unhealthy state of the dressing rooms in the Alhambra Theatre, Chicago. The Society at once notified the Board of Health of that city, and the matter was looked into. The chairman of the Board of Health wrote to the Society expressing his thanks for the information and promising that the evil would be remedied immediately.

The pecuniary prosperity of the organization is shown by the fact that the receipts for the month of October were double the sum received during October, 1899. One hundred and sixty new members have been elected during the past four months, and there are still many applications for membership yet to be acted upon.

The applicants who were elected to membership at the last meeting, Nov. 5, were as follows: Elizabeth Baker, Augustin McHugh, Mary Drummond Hay, Laurens Hascall, Fanny Barry Sprague, Helen Webber, Richard Sherman, Henry Reimar, Frank Losee, Rachel Barr, Daniel F. Halifax, George R. Sprague, Blossom Bordman, Sarah Whiteford, George Morton Price, Walter Hull Crosby, Frances Stevens, Frank Graham Budd, Monte Donico, Marcus Moriarty, Howard Kyle, F. J. McCarthy, Frank McGlynn, Charles F. Keane, Lillian A. Buckingham, Paul Bordman, James A. Donnelly, and Ann Fairchild.

LETTER TO THE EDITOR.

Prosperity Up at Nome.

NOME, ALASKA, Oct. 17.

To the Editor of The Dramatic Mirror:

SIR: I want to say a few words for the theatrical public and for Alaska. Gold is here, and plenty of it. I have seen it on many creeks. The "calamity howlers" have traduced this country. It takes pluck, deprivations and some brain to get it.

It is healthful here. Nome has a water company, telephone and messenger service, one railroad (to Anvil), and one good theatre, the Standard, at which we have produced The Little Hussar with great success for ten performances, and at which several dramas have been produced, with some vaudeville acts.

There is also an excellent hotel, the Golden Gate. "Lucky" Baldwin never brought a theatre outfit here, as has been announced. He has several good mines. I have dived into a number of mining ventures and expect to be in New York soon for business in Wall Street. Yours,

EMMA R. STEINER.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

O. H. R., New York: Maurice Barrymore was at one time leading man with Olga Nethersole.

L. F. R., Chicago: Dramatists may be addressed in care of THE MIRROR.

L. C., Worcester, Mass., and L. E. J., Boston: Players may be addressed in care of THE MIRROR.

J. R., Atlanta, Ga.: Madame Janauschek has played Mother and Son.

R. S., New York: Clyde Fitch was born in this city on May 2, 1865.

JOE, Chicago: Jacob Litt, 1441 Broadway, may be able to give information concerning former members of his companies.

J. S. L., Savannah: A number of the popular price theatres in New York city have advertising curtains.

W. W. D., South Bend, Ind.: 1. Miss Hobbs is not a dramatization of a novel. 2. Samuel French, 24 West Twenty-second Street, New York city, supplies published plays.

D. J. M., Denver: A Day and a Night was produced at the Garrick Theatre in this city on Aug. 20, 1898, and ran there until Oct. 22, 1898, being presented 53 times.

G., Macon, Ga.: "The Plays of Edwin Booth," edited by William Winter, were published in 1899 by the Penn Publishing Company, of Philadelphia. Hamlet is contained in the first part of the three volumes.

A. A. P., Pontiac, Mich.: "The Reminiscences of Felix Morris" were published by the International Telegram Company, 195 Broadway, New York city. We believe that this concern no longer exists, but the American News Company probably can supply the book.

MUSICIAN, Detroit: The Guildhall School of Music was established by the Corporation of the City of London in 1880, for the purpose of affording opportunities for the study of music at moderate cost. All branches of vocal and instrumental music are taught, also elocution, gesture and deportment.

E. T., Pawtucket, R. I.: 1. James O'Neill first played Monte Cristo at Booth's Theatre, in this city, on Feb. 12, 1883. 2. Sam Sothern is the brother of E. H. Sothern. 3. Louis James played Othello to Edwin Booth's Iago with John T. Ford's company in Baltimore and Washington during the season of 1876-77. He played with Lawrence Barrett for five seasons, beginning in 1880.

THE PLAYERS' CHRONOLOGY.

November.

11. Dora Jordan's first appearance as Viola in Twelfth Night, 1785.
    Mrs. D. J. Beauclerck's first appearance as Andromache, 1757.
    E. H. Sothern's appearance at the Haymarket, London, as Lord Dundreary, 1867.
    Robertson's Society produced, 1865.
    Death, at London, of Charles Kemble, 1854.
    Debut, at the St. Charles Theatre, New Orleans, as Diggory in Family Jars, of Mark Smith, 1849.
12. Death, at Metuchen, N. J., of Clara Fisher Maeder, 1898.
    Death of Arthur Maynwaring, 1712.
    American debut of Sarah Wheatley, at the Park Theatre, New York, 1805.
13. Birth of Edwin Booth, 1833.
    Opening of the National Theatre, Leonard and Church Streets, New York, 1833.
    Death of Frank H. Murdock, author of Davy Crockett, 1872.
14. Death, at London, of Joseph Cowell, grandfather of Kate Bateman, 1863.
    Edmund Kean engaged for Drury Lane, 1813.
    First American appearance at Hammerstein's Manhattan, N. Y., of Mrs. Bernard Beere as Lena Despard, 1892.
    William H. Crane produced A Fool of Fortune at Macauley's Theatre, Louisville, Ky., 1896.
15. Birth, at Colchester, England, of Laura Addison, 1822.
16. Death, at New Orleans, of W. H. Riley, 1867.
    Birth, at Philadelphia, of Rosalie Jack, 1855.
    Lost Paradise produced at Proctor's Theatre, New York, 1891.
    After Dark produced at Niblo's Theatre, New York, 1868.
17. Drury Lane riots, 1844.
    Birth, at 712 Sansam Street, Philadelphia, of William Warren, 1812.
    Death of the Rev. Dr. G. A. Houghton, 1867.
    Birth of John Howson, at Hobart Town, Tasmania, 1844.

THE USHER.

The blunders of the *Sun*'s dramatic department are a fruitful source of amusement, despite the fact that they are calculated to befog and confuse the theatrical record.

In a review last week of the Irving Place Theatre performance of From Step to Step, the *Sun* remarked that it had taken twenty years for this play to reach New York.

The fact is that the original of Von Stufe zu Stufe was acted first in English in this country at the Walnut Street Theatre, on June 8, 1822, under the title of Victorine. It was played at the Old Bowery Theatre more than fifty years ago. A programme of the Philadelphia production hangs now in the stage entrance of Daly's Theatre. The play is published in French's Series.

The *Sun*, ignorant of the origin of the German plays, as it is of theatrical matters generally, considers it odd that it should have been such a long time getting here!

It was announced not long ago that Sag Harbor would continue at the Theatre Republic until the latter part of December, when In the Palace of the King would succeed it.

But Liebler and Company have changed their plan. Sag Harbor will have the Republic in a fortnight, and The Sprightly Romance of Marsac will follow it. Joseph Brooks, who is the manager of this attraction, having arranged with Liebler and Company for some of the block of "time" they hold at Mr. Hammerstein's theatre.

Presumably, Viola Allen and In the Palace of the King will appear there at the time agreed upon, although it has puzzled those that are familiar with the heavy scenic character of this production how it will be possible to get it on the Republic's small stage.

In spite of the hostile attitude of the theatrical powers that be Arizona, after a year's delay, came into New York and achieved a pronounced artistic and pecuniary success.

Arizona could play here to profitable business the greater part of the season were a theatre available. One would naturally suppose that as Mansfield does not intend to use the time he secured at the Herald Square the piece could continue without interruption on the stage where it is now running. But the Trust has a hold on the Herald Square—one of its members, I am told, went security for the present lessees—whereupon Arizona, which has kept clear of the Trust's tentacles and in whose profits the Trust has not been able to get a share, must pack up and get out at the expiration of the contract made before the theatre left Charles E. Evans' hands.

It is common talk, moreover, that the management of Arizona are finding many difficulties in securing a route after the New York run. The way to avoid such complications is to book in independent theatres. Henrietta Crosman, similarly treated by the Trust, will keep her skirts clear of its entanglements when she takes Mistress Nell on tour.

The actors and managers who require sympathy in the present extraordinary conditions that prevail in American theatricals are those who are forced—or, rather, who imagine that they are forced—to place themselves at the Trust's tender mercies. The few that maintain their self-respect and the respect of others by pursuing their own way without reference to the iniquitous "combine" are both happy and prosperous.

Next Sunday evening a dinner will be given at Sherry's by the American Dramatists Club, to celebrate the achievements of the American drama.

The occasion promises to be interesting from several points of view. Besides all the distinguished American dramatic writers there will be present a group of prominent literary men whose works have recently formed the basis of successful plays.

Despite managerial assertions to the contrary the American dramatist is very much alive, and the scope of his activity will be represented and illustrated by the club's dinner on Sunday.

Joseph Haworth is in Boston with Dr. Muir for a couple of days. He went there to see the opening of Quo Vadis company, of which the doctor is part owner.

During Mr. Haworth's absence, Robert of Sicily rehearsals are going on without the King, which part he is to originate.

A few weeks ago it looked as if Robert of Sicily might not go out for lack of the sinews of war. In that emergency Dr. Muir was called in. He not only prescribed, but also furnished the necessary pecuniary tonic, and the production, therefore, will take place.

Mighty is the force of example. The latest thing in "skindicates" is a scheme to unite the theatres situated in the small towns of ocean washed Long Island.

L. Beecher Homan, of Port Jefferson, is the originator of this brilliant idea, and he has secured the co-operation of the managers in Huntington, Northport, Patchogue, Sayville and Bay Shore. He expects also to obtain the consent of managers in half-a-dozen other centers of wealth and fashion on the Island, in order to form a two-weeks circuit.

Of course it is claimed that the organization has no other purpose in view than the benefit of the dear public.

Margaret Overton, widow of Charles Overton and sister of Kate Claxton, has had an unfortunate experience in London, whereby she lost a small legacy, upon which she was dependent for her support and the education of her children.

"This legacy," Mrs. Overton writes, "was in the hands of the solicitors, Lake and Lake, formerly of 10 New Square, Lincoln's Inn. I had inherited it from my husband on the death of my father-in-law, which occurred a short time ago.

"There have been many cases of bankrupt solicitors here lately, but they seem to get hushed up. The firm of Lake and Lake was one of the oldest in Lincoln's Inn, and was thought to be as safe as the Bank of England. The members of the concern will probably go unpunished, and the breach of trust will be set down, very likely, to 'unfortunate investments.'"

Toronto playgoers are grumbling at the quality of the theatrical entertainment sent over the border for their delectation. A journalist of that city writes me as follows, citing a case in point:

"Dissatisfaction is felt here on account of the action of the trust, which books the Grand Opera House, in dumping a No. 2 'Way Down East company in Toronto. With the exception of this city and Montreal, this company does not play anywhere in places outside the catagory of one-night stands. The No. 1 company was at Detroit last week. It is thought that Toronto is being made a sort of refuse heap for inferior attractions."

What can Toronto, whose principal theatres are in the grip of the Trust, expect? The Trust cannot find enough first-class attractions to fill the time of its own theatres, much less to take care of those outlying theatres from which for making the bookings it derives only a "per shent."

AMERICAN ACADEMY MATINEE.

The first students' matinee of the season was given last Thursday afternoon at the Empire Theatre by the senior class of the American Academy of Dramatic Arts. The performance marked the opening also of the seventeenth yearly course of public matinees given by the school, and the audience was fitting, both in size and quality, for the occasion. Among the auditors were several literary men of distinction, a large number of prominent members of the dramatic profession, and several scores of persons whose love of the drama has made them famous as first-nighters. It was an audience such as a professional actor would delight to play before.

Contrary to the usual custom of presenting several short plays, the officers of the Academy chose, upon this occasion, to produce a four-act drama, thereby giving the students at the very outset of their public career the responsibility of sustained endeavor. The idea, it would seem, is a good one, since it makes for the development of those qualities of stability and power bearing that, sooner or later, must be developed in the actor. It gives also a better disclosure of the talents of the young players, and, above all—if the plan is carried out continuously through the season—it will bring to light original plays that, owing to the difficulties that beset the unknown American dramatist, might never gain a public hearing.

The play produced on Thursday afternoon is one representative of the class mentioned. It is entitled The Tory's Guest, and is the work of Victor Mapes, whose name, though well known in the magazine and newspaper world, is unfamiliar in connection with dramatic composition.

The Tory's Guest is a far better play than many written by more experienced dramatists. Its faults are not so serious but that they may be corrected, and its merits are sufficient to make it worthy a place on the regular stage. The plot is based upon a certain incident in the career of General Washington during the period of the Revolutionary War. Beyond this pivotal point the play is not historical, except in so far as it presents a picture—and apparently a true picture—of the atmosphere and conditions of the time. The opening act discloses the genesis of a scheme formed by Caspar Moulton and his friends, Barton and Haight, to lure General Washington by a dinner invitation to Moulton's house, near the Hudson, and there to have him captured by the British soldiers quartered in the neighborhood. Ruth Langdon, a ward of Moulton's, is in love with George Richmond, a young officer in the Continental Army. Unknown to them both a twin brother of Richmond's is a lieutenant of the British company stationed near by. George Richmond is taken prisoner by the enemy, and at the same point in the story Ruth is led into the belief that her lover and the young British officer are identical. She immediately concludes that he is a spy and a villain, though in doing so she exhibits a credulous and suspicious nature not altogether pleasing in a heroine. An exchange of prisoners is made which frees Richmond. He makes his way to the Moulton home, and while there is mistaken by the British soldiers for his brother, the British officer. Through this circumstance he gains possession of information concerning the plot to capture General Washington. Also he regains the confidence of Ruth, and together they frustrate the plan of the conspirators.

The chief faults of the drama lie in the improbability of certain of the situations and the reconciliation of the lovers at a point too early in the play. Also the humorous episodes are not integral parts of the main theme. The device of the good and bad twin brothers, who are mistaken for each other, is, of course, very hackneyed, but it is one of the standard materials of play making, and when properly employed is so effective that no dramatist is to be blamed for using it. Mr. Mapes has used it to advantage. A distinct virtue of the play is the manner in which the love interest and the melodramatic interest march forward abreast. Another virtue lies in the distinctiveness of the character drawing, and a third virtue—somewhat rare—is the purity of the play from beginning to end. The opportunity for scenic display is meagre, which is a fault or the reverse according to individual taste. The first setting shows the interior of Caspar Moulton's house, the second a room in the British headquarters, and the third and fourth acts have the same setting as the first.

The parts were distributed as follows:

George	Wallace Worsley
Harry	
General Washington	Edmund Liston
Caspar Moulton	Robert Siddle
Joe Moulton	Cornelius Garrigan
Barton	Robert L. Sanford
Haight	Abraham Kaufman
Schmidt	John Le Roy Atwell
Captain Murphy	Herman Lechner
Colonel Buckner	William C. de Mille
Major Randall	Austin Webb
Sergeant Raby	Henry Dugan
Patridge	George B. Cooper
Stone	Herbert Pollard
Orderly	Hugo Goldsmith
First Soldier	L. Wallace Owen
Second Soldier	George H. Nichols
Third Soldier	Hearn Collins
Fourth Soldier	Harry M. Goldberg
Peter	Thomas Messer
A Countryman	Melville Jeffrey
Ruth Langdon	Paula Goepel
Irene Mifflin	Julia Marie Taylor
Rose Barton	Grace Whitworth
Jenny	Susan Halpern
Maggie	Jessie Church

The presentation was, in the main, quite satisfactory, although, naturally, the inexperience of the players was frequently apparent. They kept well to the key of the drama, they acted earnestly, and some of them displayed talents above the average. Wallace Worsley, who played the two roles of George and Harry, the twin brothers, was particularly worthy of praise. He surmounted the difficulties of his trying task adroitly, and the only grave errors that he made were clearly occasioned by his desire to make the two characters distinct from each other. Thus he made George a bit more somber and Harry a bit more frivolous than they should have been. Edmund Liston gave a remarkably dignified, simple and impressive impersonation of General Washington. Robert Siddle came very near to being a capital old man in the character of Caspar Moulton. His make-up was excellent and there was much to admire in his manner and speech. But he stepped out of character occasionally, thereby destroying the effect of his work that preceded and followed these lapses. Cornelius Garrigan's performance in the role of Joe Moulton was first-rate low comedy. Robert L. Sanford was a bit too tragical as Barton. John Le Roy Atwell did a telling bit of character work as Schmidt, and Austin Webb by his robust and skillful work made the rather small part of Major Randall stand out splendidly. The other men in the cast were not so successful. Some of them presented ludicrously boyish figures in the roles in which they appeared, and nearly all of them overacted.

Paula Goepel, who impersonated the girlish heroine, Ruth Langdon, possesses nearly all of the attributes desirable in a leading woman. She is attractive in appearance and manner, and her voice has a fine sympathetic, womanly quality. Her acting was pleasing always, but not always as polished as might be desired. Susan Halpern gave a very creditable performance as Jennie. Julia Marie Taylor as Irene Mifflin was at one instant a clangorous-tongued vixen and at the next a most subdued young gentlewoman. Could she have struck an average between these two extremes her impersonation would have been more human and far more agreeable. Grace Whitworth and Jessie Church were acceptable in the minor roles of Rose Barton and Maggie. The stage management of Charles Jehlinger was excellent.

On Dec. 11 the students will present a new romantic drama by Evelyn Greenleaf Sutherland and Percy Wallace Mackaye, entitled A Maid of Leyden.

LEE ARTHUR'S NEW PLAY.

Down Yonder in Georgia is the title chosen by Lee Arthur for the new play that he has just completed for David Belasco. Like We Uns of Tennessee, it has its scene in a part of the country with which Mr. Arthur is thoroughly familiar, and it is promised that among the characters concerned there are several types that have not hitherto been represented on the stage.

Mr. Arthur said yesterday to a Mirror reporter that the play will be produced either in the latter part of this season or early next Autumn. "I think," said the playwright, "that Down Yonder in Georgia will show considerable improvement over my earlier works. It was written under the direction of David Belasco and upon his order. To him, indeed, I am deeply indebted for encouragement and assistance, and I especially appreciate his kindness, since at the present time so few American managers are producing plays by American dramatists.

"Immediately after the production of We Uns of Tennessee Mr. Belasco asked me to submit a scenario to him, promising that if it suited him he would give me an order for the play and produce it within a limited time. This offer was entirely voluntary on Mr. Belasco's part. I set to work and spent fourteen months writing and rewriting the play. Now, thanks to the assistance of Mr. Belasco, it is, I think, in excellent form. I expect to continue to be associated with Mr. Belasco. He has given me an order for another new play, to be finished by the first of May. It will be in a new line for me, as the scenes are to be laid in New York and the characters will not be Southerners."

SAID TO THE MIRROR.

AMY LEE: "The Red Cat has closed. It is foolish to try to fight against public opinion. The public would not have The Red Cat. All the company have secured good engagements. I play a special engagement at the Girard Theatre, Philadelphia, week of Nov. 19. I have received offers from two well-known managers to star in melodrama, as well as an offer to use the first act of The Red Cat in vaudeville, changing the title, but have decided on nothing yet."

GEORGE E. GILL: "I wish THE MIRROR to contradict the published report that The Angel of the Alley has closed. It has not closed and there is no intention of closing, as business is good."

D. F. THOMPSON: "This is the twenty-eighth year of The Kerry Gow and the twenty-sixth of Shaun Rhue. Last week in Detroit Joseph Murphy extended courtesies to 300 orphans of St. Vincent's Asylum, and Jeannette Ferrell, his leading lady, gave each child a box of candy."

PERSONAL.

STODART.—Robert Stodart has a thoughtful article in the *Independent* of Nov. 1 on "The Endowed Theatre Idea." He cites the fact that gifts and bequests were made to various institutions by wealthy persons during 1898 in the aggregate sum of $78,000,000, and instances the establishing at Bernsdorf, near Vienna, of a theatre for his workmen by Herr Krupp and of "a library, music hall and club-house" at Homestead by Andrew Carnegie as suggestions that an endowed theatre is a possibility of the future, and holds that the people eventually would so patronize such an institution that it would be "endowed" in name only.

POTTER.—Mrs. Brown Potter has denied in London the report that she would act in Australia next spring.

HAWORTH.—Joseph Haworth's tour in Robert of Sicily will begin, it is said, on Nov. 26 or 31.

EDOUIN.—Willie Edouin arrived in town on Nov. 3, after an absence of sixteen years, to open in Florodora.

NETHERSOLE.—Olga Nethersole reached this port from England on Nov. 4 to resume her representation of Sapho. According to report, she is negotiating with Maurice Grau to manage her in a tour of Europe.

HOWLAND.—Jobyna Howland and Arthur Stringer, the Canadian poet, were married recently in this city.

PARISH.—Grant Parish and the late John Russell Young, Librarian of Congress, were interested in gathering for the National Library at Washington a collection of books covering the history of the drama in America. Among the volumes presented by Mr. Parish were nine years of THE MIRROR.

RUSH.—Isadore Rush has been engaged with the Rogers Brothers in Central Park, succeeding Della Fox.

REHAN.—Ada Rehan will follow Maude Adams at the Knickerbocker, presenting Paul Kester's Sweet Nell of Old Drury. Miss Adams will remain at the Knickerbocker until Dec. 29.

MANSFIELD.—Richard Mansfield, it is said, has tried in rehearsal Monsieur Beaucaire and some of the other new plays that he had announced for this season, but they have failed, so it is told, to pan out as advertised. His company is now reported to be rehearsing the old stand-by, Beau Brummell, which may be used for a matinee piece.

BUCHANAN.—Robert Buchanan, who is suffering from an attack of paralysis, has been removed from his town home in London to the suburbs, in the hope that the country air may benefit him.

JAMES.—Louis James wrote for a recent issue of the Buffalo *Courier* an interesting essay upon the revival of popular taste for the better sort of plays and especially the ever increasing love for the works of Shakespeare.

EDESON.—Robert Edeson succeeded Aubrey Boucicault last Friday as King Charles II in Mistress Nell with Henrietta Crosman at the Savoy, scoring successfully.

JEFFERSON.—An exhibition of paintings by Joseph Jefferson is to be held in the Fisher Gallery, Washington, D. C., in December.

YALE.—Nellie Yale has been engaged by W. A. Brady to play Lady Sybil Elton, the role originated by Mary Shaw, in the Sorrows of Satan.

CRAWFORD.—F. Marion Crawford arrived from Europe last week, his chief purpose being to see Viola Allen in Lorimer Stoddard's dramatization of his novel, "In the Palace of the King."

WHEELOCK.—Joseph Wheelock will star next season under management of John W. Hamilton in a new version of Ten Nights in a Bar Room.

ELDRIDGE.—"Aunt" Louisa Eldridge has gone to Albany to represent the Professional Woman's League at the convention of the New York State Federation of Woman's Clubs.

SOTHERN.—E. H. Sothern still being incapacitated by the injury to his foot, his opening at the Harlem Opera House has been deferred until Thursday evening.

RICE.—Fanny Rice is endeavoring to secure from Maurice Campbell, manager of Henrietta Crosman, the Southern and Western rights to Mistress Nell.

ZANGWILL IN BATHING

CURRENT AMUSEMENTS.

Week Ending November 17.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), A Young Wife.
OLYMPIA (232 Third Ave., nr. 130th St.), The Knickerbockers.
HARLEM OPERA HOUSE (206-211 West 125th St.), E. H. Sothern and Virginia Harned in Hamlet—11 plus 4 to 4 Times.
HURTIG AND SEAMON'S (206-211 West 125th St.), Vaudeville.
PROCTOR'S HARLEM (125th St., nr. Lexington Ave.), Continuous Vaudeville—2:00 to 10:45 p. m.
CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Continuous Vaudeville—2:00 to 10:45 p. m.
CARNEGIE HALL (Seventh Ave. and 57th St.), Ossip Gabrilowitsch Piano Recital—Mon. Eve., Nov. 12.
NEW YORK (Broadway and 45th St.), Nell Gwynn—3d Week—17 to 25 Times.
CRITERION (Broadway and 44th St.), John Hare in The Gay Lord Quex—1st Week—1 to 7 Times.
BERKELEY LYCEUM (23 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), Rogers Brothers in Central Park—9th Week—58 to 64 Times.
REPUBLIC (207-211 West 42d St., adjoining The Victoria), James A. Herne in Sag Harbor—8th Week—53 to 60 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Henry Greenwall Stock in Cumberland, '61.
MURRAY HILL (Lexington Ave. and 41st St.), Henry V. Donnelly Stock in The Princess and the Butterfly.
BROADWAY (Broadway and 41st St.), Jerome Sykes in Foxy Quiller—2d Week—8 to 14 Times.
MENDELSSOHN HALL (113 West 40th St.), Dohnanyi Piano Recitals—Wed. and Sat. Afts., Nov. 14-17.
EMPIRE (Broadway and 40th St.), John Drew in Richard Carvel—11th Week—71 to 78 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Grand Opera in English—Repertoire—7th Week—The Mikado—2d Week.
CASINO (Broadway and 39th St.), Florodora—1st Week—1 to 7 Times.
KNICKERBOCKER (Broadway and 38th St.), Maude Adams in L'Aiglon—4th Week—23 to 29 Times.
HERALD SQUARE (Broadway and 35th St.), Arizona—10th Week—73 to 80 Times.
GARRICK (65th St., East of Sixth Ave.), W. H. Crane in David Harum—7th Week—50 to 57 Times.
KOSTER AND BIAL'S (145-149 West 34th St.), Vaudeville.
SAVOY (112 West 34th St.), Henrietta Crosman in Mistress Nell—3d Week—22 plus 17 to 24 Times.
MANHATTAN (1285-1287 Broadway), Grace George in Her Majesty—5th Week—34 to 41 Times.
THIRD AVENUE (Third Ave. and 31st St.), The Slaves of Opium.
BIJOU (1239 Broadway), May Irwin in The Belle of Bridgeport—3d Week—16 to 22 Times.
WALLACK'S (Broadway and 30th St.), Olga Nethersole in Sapho—3d Production—1st Week—29 plus 25 plus 1 to 7 Times.
DALY'S (Broadway and 30th St.), San Toy—7th Week—50 to 57 Times.
WEBER AND FIELDS' (Broadway and 29th St.), Fiddle-Dee-Dee—11th Week—77 to 84 Times, and Travesty on Arizona—5th Week—29 to 36 Times.
COMIQUE (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous Vaudeville—12:30 to 10:45 p. m.
GARDEN (Madison Ave. and 27th St.), Richard Mansfield in King Henry V—7th Week—41 to 47 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MINER'S (512-514 Eighth Ave.), Sam T. Jack's Burlesquers.
MADISON SQUARE (24th St., nr. Broadway), Peter F. Dailey in Hodge, Podge and Company—4th Week—25 to 32 Times.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Annie Russell in A Royal Family—11th Week—77 to 84 Times.
EDEN MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Continuous Vaudeville—12:30 to 10:45 p. m.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), James J. Jeffries in A Man from the West.
IRVING PLACE (Southwest co. 15th St.), German Tragedy, Comedy, Drama, and Opera.
FOURTEENTH ST. (14th St., nr. Sixth Ave.), Lost River—7th Week—47 to 54 Times.
KEITH'S (East 14th St., nr. Broadway), Continuous Vaudeville—12:00 m. to 11:00 p. m.
ACADEMY (Irving Place and 14th St.), James O'Neill in Monte Cristo—4th Week—25 to 32 Times.
TONY PASTOR'S (Tammany Building, 14th St.), Continuous Vaudeville—12:30 to 11:00 p. m.
DEWEY (125-132 East 14th St.), The Grass Widow Burlesquers.
STAR (Broadway and 13th St.), Two Little Vagrants.
GERMANIA (147 East 8th St.), Adolf Philipp in The Secrets of New York—9th Week—59 to 65 Times.
LONDON (225-227 Bowery), Rose Hill Folly Company.
PEOPLE'S (190-193 Bowery), The Hebrew Drama.
MINER'S (165-169 Bowery), A New York Girl.
THALIA (46-48 Bowery), The Hebrew Drama.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), [illegible]
PARK (383 Fulton St.), Closed.
HYDE AND BEHMAN'S (340-352 Adams St.), Vaudeville.
NOVELTY (Briggs Ave. and South 4th St.), Vaudeville.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), Joseph Murphy in Shaun Rhue and The Kerry Gow.
PAYTON (Lee Ave., opposite Taylor St.), Corse Payton Stock in Diplomacy.
UNIQUE (194-196 Grand St.), The American Burlesquers.
LYCEUM (Montrose Ave. and Leonard St.), Faust.
AL. REEVES' MUSIC HALL (Fulton St., opposite Grand Ave.), The Ladies' Club.
AMPHION (437-441 Bedford Ave.), Denman Thompson in The Old Homestead.
STAR (392-397 Jay St., nr. Fulton St.), The Bowery Burlesquers.
EMPIRE (561-567 South 6th St.), Fred Irwin's Big Show.
COLUMBIA (Washington, Tillary and Adams Sts.), The Belle of Bohemia—55 plus 1 to 8 Times.
AVENUE (Broadway and Middleton St.), Le Voyage en Suisse.
BIJOU (Smith and Livingston Sts.), Sporting Life.
MONTAUK (585-587 Fulton St.), Leslie Carter in Zaza—43 plus 1 to 7 Times.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Aves.), Vaudeville.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.), New Building.
FOLLY (Graham Ave. and Debevoise St.), New Building.

AT THE THEATRES.

Criterion—The Gay Lord Quex.

Comedy in four acts by Arthur W. Pinero. Produced Nov. 12.

The Marquess of Quex	John Hare
Sir Chichester Frayne	Gilbert Hare
Captain Basilting	Ivo Dawson
"Valma"	Arthur Grenville
The Duchess of Strood	Ada Ferrar
Julia, Countess of Cowbridge	Louise Moedle
Mrs. Jack Eden	Mona K. Oram
Muriel Eden	Mary Mayfren
Sophy Fullgarney	Irene Vanbrugh
Miss Moon	Florence Jackson
Miss Hudlife	Beatrice Coleman
Miss Claridge	Dora Rignold
Miss Limbird	Marjorie Griffiths

A Young Lady, and other patrons of Miss Fullgarney . . . Marion Ellis, Emily Johnson, and Hubert Evelyn.

John Hare had a cordial welcome at the Criterion Theatre last evening when he made his American reappearance and presented for the first time here Arthur W. Pinero's four act comedy, The Gay Lord Quex, originally acted by Mr. Hare at the Lyric Theatre on April 8, [illegible] of the play was [illegible] is, therefore, [illegible] long repeated in the [illegible] wickedest man in London." His [illegible] been bold and undisguised, yet he [illegible] high society. At a swell reception [illegible] of forty-eight falls in love with Mary [illegible] sweet, pure English girl, who loves an [illegible] Captain Basilting. The gay lord has been betrothed to Muriel on condition that he shall reform and he appears to be sincerely trying to carry out his contract. But Muriel's foster sister, Sophy Fullgarney, proprietress of a fashionable manicure establishment, is disgusted by the idea of a union between a girl so pure and sweet and lovable and a man with such a record as Quex's, and she determines to break off the match. Sophy is just betrothed to Frank Pollit, alias Valma, a palmist, but she goes so far as to lure Quex into a flirtation with herself, intending to disgust Muriel. Yet Quex, to her surprise, is adamant.

At length Quex goes to visit Muriel's people down at Richmond-on-Thames. Another guest is the romantic Duchess of Strood, wife of a septuagenarian peer. She and Quex had once carried on a *liaison* in many a Continental city. The duchess persuades Quex to come to her boudoir at night for a farewell meeting and Quex comes, although, unlike the Duchess, he means that this meeting shall be entirely platonic. The Duchess brings out Quex's favorite champagne and proceeds to work her wicked will. When she waxes particularly insidious, Quex discovers that Sophy is listening at a keyhole. The Duchess becoming alarmed for her "reputation," Quex finds a way for her to escape, and then, admitting Sophy, locks her in with him. Sophy declares that she will denounce him to Muriel, but he points out to her that her own reputation is now at risk, that every one will believe that her former flirtation has culminated in an assignation, and he volunteers to say as much to Vaima. Sophy is frantic and he frightens her into writing a letter, confessing an assignation, which letter he means to hold over her until he is married. She is about to depart beaten, when suddenly, determining to chance all to save Muriel, she dares Quex to do his worst. Quex is stunned by admiration for her splendid self-sacrifice. "You shall find that I'm a gentleman for once anyway!" he cries, handing back her letter, and leaving her.

In the last act Sophy prevents the elopement of Muriel and Bastling by making the captain betray to Muriel his own bad character, which is somewhat worse than Quex's. And the pure little English girl pairs off with the titled rake.

Mr. Pinero is assuredly the most adept of contemporary English playwrights, and all of his splendid skill has been brought to bear upon The Gay Lord Quex, in which he has dexterously concentrated all the best points of his other works and has trod very near to the danger line without crossing it. The perilous situation of the third act is handled with superb skill. Mr. Pinero is a master of dialogue, and in this play he shows the fruition of years of experience in writing lines that are at once natural and dramatic.

Mr. Hare has never done anything better than his work in the title-role. By sheer force of his fine art he contrived to compel sympathy for a character that laid small claim to such, and he drew a portrait of the most perfect type. Scarcely less adroit was the sketching of a less admirable rake done by Gilbert Hare. Arthur Granville and Ivo Dawson contributed acceptable work.

Irene Vanbrugh made a prodigious success by her extraordinarily clever portrait of Sophy. With consummate skill she pictured the precise nature of the manicurist and with superb command she enacted the difficult scenes. Ada Ferrar played excellently as the Duchess. Mary Mayfren was typical, perhaps, of an English girl. Mona K. Oram was more than equal to the role of Mrs. Eden, and Louise Moodie gave a nice sketch of an ancient countess. The other persons spoke in such a terribly English way that no one could understand a word they said, but maybe it didn't matter. There was some acceptable scenery.

For the information of the worried, Quex is pronounced to rhyme with specks, or wrecks, or sex, as you will.

Casino—Florodora.

Musical comedy in two acts, book by Owen Hall; score by Leslie Stuart. Produced Nov. 12.

Cyrus W. Gilfain	R. E. Graham
Frank Abercoed	Bertram Godfrey
Captain Arthur Donegal	Cyril Scott
Leandro	Nace Bonville
Tennyson Sims	George De Long
Ernest Pym	Lewis Hooper
Max Aepfelbaum	Edward Gore
Reginald Landale	Joseph Welsh
Paul Cregan	Thomas A. Kiernan
John Scott	Joseph S. Colt
Anthony Tweedlepunch	Willie Edouin
Dolores	Fannie Johnston
Vallecla	Guelma L. Baker
Inez	Elaine Van Schoyer
Jose	Sadie Lauer
Juanita	Adelaide Phillips
Violante	Aline Potter
Calista	Mabel Barrison
Angela Gilfain	May Edouin
Daisy Chain	Margaret Walker
Mamie Rowe	Vaugn Texsmith
Lucy Ling	Marie L. Wilson
Cynthia Belmont	Marjorie Relyea
Lottie Chalmers	Agnes Wayburn
Clare Fitzclarence	Daisy Greene
Lady Holyrood	Edna Wallace Hopper

Florodora, the musical comedy that is having a successful run at the Lyric Theatre, London, was produced at the Casino last evening before a crowded house by a company under the management of Dunne, Ryley and Fisher.

The libretto of Florodora is from the prolific pen of Owen Hall, who rivals our Harry B. Smith in the plentitude of his plots. Leslie Stuart composed the score. The story begins on an island in the Philippines, called Florodora, owned by one Cyrus W. Gilfain, an enterprising American, who manufactures a perfume named after the island. Gilfain governs the island in a patriarchal way, exercising a fatherly supervision over his employes. But, despite this, he is a villain, having stolen the island from its rightful proprietor, whose daughter, Dolores, works in Gilfain's factory. A wandering phrenologist, Anthony Tweedlepunch, who has learned of the deception, comes to Florodora to restore the heiress to her own. However, Gilfain puts him to another use. He wishes his daughter Angela to marry Frank Abercoed, his manager, who has inherited a title. Therefore Gilfain bribes Tweedlepunch to make phrenological examinations of the heads of Abercoed and Angela, and to declare that each is the affinity of the other. This doesn't suit Abercoed at all, for he is in love with Dolores, and, refusing the marriage with Angela, he departs for England with the intention of returning later for Dolores.

For the second act the scene changes to Abercoed Castle in Wales, and all the characters turn up there. Gilfain has bought the castle, and will not admit his former manager. But Abercoed, Tweedlepunch and Dolores enter in disguise and trot out the alleged ghost of an ancient Abercoed, that threatens Gilfain with any number of unpleasant things for misdeeds. Whereupon the perfume manufacturer confesses all, promises to make amends and is forgiven. This accomplished, the various lovers pair off happily; Dolores to Abercoed, Angela to a dashing captain, and Gilfain to a gay young widow, Lady Holyrood.

Mr. Hall, as usual, has supplied a good plot, sufficiently novel and concise. It suffers, though, from a lack of humor that caused the performance to drag at times. Then, too, many of the jokes are very English and failed to go with the audience. But this may be remedied in subsequent performances.

The musical numbers are unpretentious, but all are agreeable and catchy, and the lyrics are happily written. Among the best may be mentioned "Tact," "I've an Inkling," and "Under the Shade of the Palms."

Willie Edouin, who had the leading comedy role of Tweedlepunch, received an enthusiastic welcome and scored a hit with a quaintly comic performance. His personality and facial expression are very droll, and he was untiring in his efforts to create laughter.

May Edouin, his daughter, who made her first appearance here, was also successful. She strongly suggests her mother, the late Alice Atherton, and is pretty and vivacious and sings well.

Edna Wallace Hopper, as Lady Holyrood, had the brightest lines and cleverest lyrics. The part might have been better played and the songs better sung, but she was rewarded by much applause. Fannie Johnson was a handsome Dolores, singing with good effect. R. E. Graham as Gilfain and Cyril Scott as Donegal were satisfactory, and Bertram Godfrey made a good impression as Abercoed. Nace Bonville and Guelma L. Baker were pleasing in small roles. There was a large and attractive chorus, and the mounting was handsome. Lewis Hooper staged the production under Mr. Edouin's supervision. Frank Pixley revised the book for America.

Broadway—Foxy Quiller.

Comic opera in three acts by Harry B. Smith and Reginald de Koven. Produced Nov. 5.

Foxy Quiller	Jerome Sykes
Paganino	Julius Steger
Ned Royster	W. G. Stewart
Walsingham Binks	Harry Macdonough
Kimono	Adolph Zink
Abel Gudgeon	Louis Casavant
Spicer	Arthur T. Earnest
Ferrett	Albert Farrington
Fadlock	Albert S. Sykes
Dodge	Louis Kelso
Wensel	Owen J. McCormick
Sherlock	Edward Everett
Lowcraft	Frank Todd
Governor of Corsica	H. C. Nichols
Antonio Forbino	George P. Smith
Carabobli Filcho	L. C. Fitzroy
La Colomba	Helen Bertram
Daphne	Grace Cameron
Polly Prime	Georgia Caine
Belladonna	Josie Intropoli
Marjorie	Edna Hunter
Mrs. Plumduff	Clara Bancroft
Serpentina	Almira Forrest
Leona	Edith Barr
Longina	H. A. Foot

Jerome Sykes made his New York bow as a star at the Broadway Theatre Nov. 5 in Foxy Quiller, a comic opera in three acts, by Harry B. Smith and Reginald de Koven.

This Foxy Quiller is the same omnipresent sleuthhound whose acquaintance we made in The Highwayman three seasons ago. His reappearance is the outcome of the hit Mr. Sykes made in the character at that time. It was decided to star Mr. Sykes as Quiller, and Messrs. Smith and de Koven therefore wrote another comic opera with the constable as its central figure.

The plot begins in Portsmouth, England, where Ned Royster, a young ship captain, is robbed of much money by a dwarf traveling with an itinerant showman. Ned has a sweetheart, Daphne, whose father, Abel Gudgeon, will not permit their marriage unless the money is recovered. Foxy Quiller is called in to ferret the mystery, and his process of "deductive, inductive and seductive" reasoning leads him to believe that the thief has gone to Corsica. Thereupon Quiller, his myrmidons and most of the other characters set sail in Ned's ship for Corsica, where the rest of the action occurs. The money is found in Quiller's valise, it having been placed there by the dwarf, and the constable forthwith arrests himself and is sentenced to be shot. In the end the thief confesses, of course.

It cannot be said that Foxy Quiller, resurrected, is as entertaining as in his original surroundings. There is too much of him. In The Highwayman he was a compact, quaintly humorous part of a whole; in the present instance he is the whole. Spread over three acts, his attractive qualities are spent in the elaboration. The attempts at humor are forced and thin, and Quiller's peculiar phrases, spoken in the third person, become as wearisome to hear as they must have been to Mr. Smith to manufacture. It is the old story of overworking a good thing, and another demonstration of the futility of endeavoring to sequelize stage characters with success.

Probably to fill out his slender plot, Mr. Smith has introduced much irrelevant matter and some meaningless roles, notably that of a vengeful Corsican brother and sister. Their presence only serves to complicate the story and in nowise enhances the merits of the opera. The action throughout is conventional to a degree. The lyrics are commonplace and cannot stand comparison with those in San Toy, for instance.

The composer shows to scarcely better advantage than the librettist. Mr. de Koven apparently exerted little on his score, that lacks novelty or brilliancy. Some of the numbers have an ordinary tunefulness, and the orchestration is such as would be expected from one of Mr. De Koven's technical knowledge. But the score shows no inspiration and has ever a familiar ring.

Mr. Sykes is happy in possessing much unction and the *vis comica*, and he is not to be censured that, in spite of his efforts, the opera failed to achieve success. He did his best with his role, and personally was as droll as before. It were a vain task, however, to try to make the spun-out Quiller a hit.

The vocal honors of the performance fell to Helen Bertram, whose rich, well-trained voice rendered her numbers with charming ease and artistic finish. Her excellent acting, too, went far toward redeeming a preposterous role. Grace Cameron's vocalization revealed less dexterity and experience. Her voice is fresh but too shrill on the high notes. She made a pretty Daphne and acted agreeably.

Julius Steger, as Paganino, sang skillfully, but was stolid, stagey and unmagnetic. W. G. Stewart's Ned Royster was in line with his other efforts, sincere and well meant, but faulty. His notes were often throaty, and he seems to hold his voice in too tight check. Louis Casavant sang an anvil song capitally, but he had a straight part and no chance to show his abilities in comedy. Harry MacDonough was not amusing as the showman, but this was not his fault but that of the part. Adolph Zink made his debut in English opera, and won laughter as the dwarf. Clever Georgia Caine had few opportunities as Polly. The rest of the roles were unimportant.

The chorus was well drilled and satisfactory vocally, but away below par in looks. There were three attractive settings, painted by Homer F. Emens.

Irving Place—Von Stufe Zu Stufe.

Comedy in five acts by Hugo Mueller. Produced Nov. 5.

Polizei Lieutenant Riechenbach	Heinrich Habrich
Ernst Wohlmuth	Vladimir Schamberg
Felix Lerche	Otto Ottbert
Marie	Ada Merito
Elise	Marie Reichardt
Zellmann	Emil Stevert
Steerner	Carl Frischer
Borneman	Julius Ascher
Kahle	Willy Frey
Stallbaum	Adolf Telcky
Habicht	Max Hanseler
Niemeier	Eugen Hohenwarth
Ein Constabler	Jacques Lurian
Lisette	Frida Brandt
Anton	Ferdinand Riss
Amanda	Lina Hanseler
Laura	Yona Grahn
Norma	Gussie Frankel
Hackebrett	Jacques Horwitz
Frau Schwabe	Johanna Claussen-Koch

Von Stufe zu Stufe (From Step to Step), a comedy by Dr. Hugo Mueller that has been intermittently popular in Germany for more than a score of years, was presented for the first time in New York last Monday night by Heinrich Conried's stock company at the Irving Place Theatre. The audience, as usual, was large and contained representatives of the foremost German families in the city.

The play, though classed as a comedy, is of a very serious character, and is calculated to appeal only to persons of fanciful and emotional tastes. Marie, the heroine, is a poor seamstress who is in love with Ernst Wohlmuth, an upholsterer, who is quite as impecunious as she herself. They plan to be married whenever their mutual savings become sufficiently large to set up housekeeping. Marie, however, meets and is loved by an adventurer who attracts her by his apparent wealth, and she becomes sadly troubled over making a choice between her two suitors. In this quandary she prays for divine direction and goes to sleep in her attic—which is the scene of the first act. The next three acts represent her dream, in which she marries the adventurer and is brought, by her husband's neglect, to suicide. This dream story is, of course, very tragic, and it is so long drawn out that the audience almost forgets that it is not intended to represent reality. In the fifth act the seamstress heroine is awake, and, having received so forceful a lesson, she naturally pledges herself, at the last, to the honest upholsterer.

The play was most admirably acted by the members of Director Conried's company, and whatever disappointment there was over the performance was due rather to the play than to the acting of it. Ada Merito, as Marie, gave a thoroughly delightful impersonation. Vladimir Schamberg was a capital Ernst Wohlmuth, and Otto Ottbert acted Felix Lerche with his customary distinction. The other characters were all very capably played indeed.

On Friday evening the one hundred and forty-first anniversary of Schiller's birth was celebrated in fitting style by the German company. Several scenes from the great dramatist's works were presented, and the performance engaged every member of Director Conried's organization. The scenes acted were from Wallenstein, The Piccolomini, and William Tell. The audience was unusually large and contained not only many distinguished citizens of German birth, but also a number of professors and students from Columbia and Barnard colleges.

DAS VERMAECHTNISS.

Play in three acts by Arthur Schnitzler. Produced Nov. 10.

Adolf Losatti	Gustav von Seyffertitz
Betty	Johanna Claussen-Koch
Hugo	Adolf Zimmermann
Franziska	Ada Merito
Lulu	Adele Sauer
Emma Winter	Meta Bunger
Agnes	Maria Eisenhut
Toni Weber	Hedwig Lange
Franz	Carl Frischer
Dr. Ferdinand Schmidt	Vladimir Schamberg
Gustav Brander	Eugen Hohenwarth
Ein Arzt	Adolf Telcky
Ein fremder Mann	Jacques Lurian
Ein Stubenmadchen	Anna Sauber

Last Saturday evening Director Conried's stock company presented for the first time in America Das Vermaechtniss (The Legacy), a play by Arthur Schnitzler, that for several seasons has been exceedingly popular in Germany. It is scarcely probable that its success there will be duplicated here, since even the German-born citizens of this country have grown far away from the condition of mind that is necessary for the proper appreciation of the play. It is a dreary, morbid, introspective study of domestic conditions that those who have experienced them wish to forget and that those who have not known them will set down as improbable. There is a moral in the play—a strong plea for charity and broad-mindedness—but it is administered in such gloomy fashion that it is indeed a bitter dramatic pill.

The story of the drama may be briefly told. Hugo Losatti, a young physician, dies, leaving a mistress, Toni Weber, and their little child, Franz. Under protest the parents of Hugo, Professor Losatti and his wife, take the woman and her child to live with them. They soon become greatly attached to little Franz and on his account the mother is treated with some consideration. The child dies. Immediately the members of the family begin to show openly their contempt for Toni. Dr. Schmidt, who is engaged to be married to Franziska, a daughter of Professor Losatti's, continually urges that Toni be turned out of the house, saying that her presence defiles the home. In the end Toni steals away quietly with the intention of ending her troubles by suicide. Thus there is a death in each act, and all through the play, except at the very beginning, the leading characters appear in deep mourning. The sombre hue fits well with the spirit of the very sombre drama.

In the presentation the flower of Director Conried's company appeared, and in point of acting the performance was one of the best given this season. Hedwig Lange impersonated the unfortunate Toni Weber with a power of pathos that was most touching and effective. Adolf Zimmermann, during the short period of action allotted to him as Hugo, impressed the audience deeply by his wonderful realistic acting. Gustav von Seyffertitz was a capital Professor Losatti, and Vladimir Schamberg acted the unpleasant role of Dr. Schmidt most excellently. Among the others in the cast whose work deserves especial mention were Maria Eisenhut, Ada Merito, Meta Bunger and Johanna Claussen-Koch.

Das Vermaechtniss was repeated last evening and it will be presented again to-night. On Wednesday a new farce, Die Goldgrube (The Gold Mine), will be acted for the first time in America, and will be repeated through the rest of the week.

Metropolitan—The Mikado.

Last Monday evening the Metropolitan English Grand Opera company bade a temporary adieu to the translations of Italian and German works that ordinarily engage the energies of its members and stepped blithely into the domain of operetta, in the familiar characters of The Mikado. The unexpected enterprise of putting forward the understandable and delicious composition of Gilbert and Sullivan was regarded with disfavor by certain of the Savage-Grau patrons—yet they went to the opening performance. Many habitual light-opera goers declared that The Mikado is far too old for Broadway—yet they, too, bought seats for the opening night. In consequence the big auditorium held the largest assemblage that has gathered within its walls this season, and before the overture was half through with the audience found itself tricked into thorough good humor by the magic of Sir Arthur's music.

It must be said at once that the production from first to last was artistic, musicianly, superb in outward show and altogether enjoyable. The Mikado has never been presented in better fashion in this city. The beauties of orchestration in the score were admirably brought out by the instrumentalists, under the direction of Richard Eckhold; the stage pictures and movements of the chorus were finely arranged by E. P. Temple, and every singer in the company did his or her best to make the performance a delight to ear and eye. The appreciation manifested by the audience should indicate to comic opera stars and their managers that there is a demand in New York for something better than the claptrap operettas commonly put forward on the ground that they are what the people want. The managers of the Metropolitan English Grand Opera company have found that enough people want The Mikado to make it necessary to run the operetta through a second week.

Two complete casts were engaged in the performances last week, and many of the same singers will alternate in this week's presentations. Last Monday night Joseph F. Sheehan and Grace Golden appeared as Nanki Poo and Yum Yum, Digby Bell as Ko-Ko, and Lempriere Pringle as Pooh Bah. Mr. Sheehan sang and acted with delightful frankness and spirit. His voice is admirably suited to the tuneful melodies of the operetta and he thoroughly entered into the light emotions of the role. Miss Golden, always earnest and artistic, was particularly pleasing in her impersonation of the heroine. Digby Bell was humorous without being in the least vulgar as Ko-Ko. His by-play and facial expressions were as droll as might be, and he aroused many bursts of genuine applause from the audience. Lempriere Pringle astonished those who know only his serious work by the fine humor of his impersonation of Pooh Bah. Zelie de Lussan played Pitti Sing in a light-hearted, graceful manner that was altogether delightful. Lucille Saunders, as Katisha, did not present the unattractive appearance that tradition demands. She played the role effectively, however, and her singing, except for an occasional forced tone, was very agreeable. William Paull was an effective Mikado, F. J. Boyle a sonorous Pish Tush, Kate Condon a sprightly Peep Bo, and Frank Rainey, as Nee Ban, made a distinct hit in the totally silent role.

On Wednesday evening Fanchon Thompson appeared as Yum Yum, and atoned to a degree for her failure in Carmen. She acted with great vivacity, and sang with spirit. But, although her impersonation was agreeable, it was not particularly artistic in any respect. Lloyd d'Aubigne sang and acted the role of Nanki Poo admirably, and Lillian Swain was a bright, though not a musically successfully Pitti Sing. The other performances during the week brought forward Winfred Goff as the Mikado, Homer Lind and Charles H. Drew alternately in the character of Ko-Ko, Clarence Whitehill as Pooh Bah, Forrest Carr as Pish Tush, Grace Van Studdiford as Yum Yum, Frieda Stender as Peep Bo, and Julia Lennox as Katisha. It is enough to say that in the hands of the alternates the standard of the

first night's performance was upheld. The same principals will appear through this week. Next week Esmeralda, Mignon and Il Trovatore will be presented.

Star—The Great White Diamond.

Melodrama in four acts, by Walter Fessler. Produced Nov. 5.

Robert Thorne	Frank Hennig
Judge Van Rock	Walter Fessler
Judge Brace	David Davies
Jakey Lossefish	Harry West
Sir Edmond Lascelle	George Brenton
Dash Brentwood	John Brenton
John Spriggins	Edward Brennan
Ned Gordon	Ben Edwards
Elmer Johnson	Clark Martinetti
Mike Rooney	Edwin Martinetti
Tom Anderson	Harry Martinetti
Lola Brace	Florence Huntley
Maggie Lossefish	Alice Gilmore
Edith Lescelle	Juliet DeGrignan

A large, demonstrative audience packed the Star Theatre on Nov. 5. They were there long before the curtain rang up, anxious and ready to applaud virtue and heroism and to hiss villainy. The Great White Diamond, from the pen of Walter Fessler, afforded them many opportunities to engage in this sort of thing, and they did it with a vim and energy seldom equaled even at this house.

The author has made some radical departures from the conventional lines long followed by writers of this kind of stage literature. For instance, none of the characters in The Great White Diamond is killed outright. Meat axes, sand bags, revolvers and knives are used for purposes of atmosphere and coloring only. They are never brought into action. Chloroform in homeopathic doses, scientifically administered by Mr. Fessler, who plays the villian, is the only threatening agent employed.

Mr. Fessler says in the programme note that he took a part of the story of his play, by permission of publishers, from Frank Barr tt's novel, "The Great Besper." He also informs the unenlightened that a nyctalops is one who is blind in the light, but can see in the dark. The villain happens to be a nyctalops.

The plot is not an involved one. Three men and a girl, the daughter of one of the party, arrive in London from Africa, in a diamond-poor state. That is, they have in their possession a stone worth several millions, but are otherwise penniless. They go to see a retired banker, who advances them a small loan and offers them shelter for the night. This is accepted. One of their number, the hero, is given the treasure to care for. The nyctalops, who is one of the miners, chloroforms him and steals the diamond. While engaged in hiding it he is discovered by the girl, who captures the jewel. Her jealous love for the hero keeps her from clearing up the mystery of the theft. She and her father go to America, where she buries the diamond. The hero and villain arrive on the scene by separate routes. The latter starts in again to chloroform people. An Irish telegraph operator is his first victim, and then he puts the girl to sleep and places her in a mail bag that has been hung on a crane ready to be caught by a passing express train. She is rescued in the nick of time by the hero. Once more she is waylaid and chloroformed as usual. The villian locks her in an old mill and sets it on fire, but the hero, aided by several bearded Sc[illegible]ons, performs a sort of Span of Life act. It looks a little more dangerous and inspires the gallery to the roof-raising point. The diamond is restored and the hero marries the heroine.

Frank Hennig, as Robert Thorne, the hero, looked manly and managed to strike the right note and to avoid exaggeration. Walter Fessler was roundly hissed for his excellent interpretation of the villainous nyctalops. Florence Huntley was charming and artistic as Lola Brace, "the kid." So thoroughly were the audience in sympathy with her that even the irrepressible gallery gods refrained from interrupting the love scene between her and the hero. Edward Brennan deserves praise for two character bits, an Irish telegrapher and an English valet. Harry West and Alice Gilmore made bits with their specialties. The rest of the cast gave admirable support.

Mr. Fessler has another money-winner in The Great White Diamond.

TWO LITTLE VAGRANTS.

Edward C. White's Two Little Vagrants company opened at the Star Theatre Monday night for a week's engagement. Adequate stage-management and an excellent cast, which included Arthur Cogliser, Seth C. Halsey, Del La Barre, Katherine Vincent, Neva Harrison, Lottie Briscoe, and Annie Bodden, helped to arouse the usual packed house to enthusiasm.

American—Michael Strogoff.

The stock company revived Michael Strogoff on Nov. 5 before a large audience. It is understood that the play was not put in rehearsal until the Tuesday preceding production, but with all allowance for this fact and the other exigencies of stock work it is hard to find excuse for a performance so careless and so often absurd. There have been stock companies that have changed their bills twice a week yet have never offered a representation quite as shiftless as was this.

Michael Strogoff, of course, in present day eyes is a pretty clumsy old play, no matter which of the sundry versions is considered. Still there is no reason why it should not be presented consistently and with some show of pains. One can forgive the players for tripping in lines, even for calling others by the names of their own characters, but there are other things less easily condoned.

The officials at Moscow, at the period of the play, maybe would have derived their war news from a New York "yellow" evening paper of this day. Nadia doubtless would have journeyed miles in the Siberian snows in a neat pair of high-heeled shoes that kept their polish through snow and ice. A young woman probably would have shown up outside a Russian frontier posthouse to sing a concert hall song about a "Dainty Cigarette," all for her own diversion. The steel meant to burn out Michael's eyes perhaps would have been heated over a sixteen-candle power electric lamp in a tiny pink shade on a pretty brass standard brought in with the wire trailing blandly behind, and it must have been easy to get an electric current on the Siberian steppes in those days. But it is needless to go on with particulars.

Ralph Stuart, aside from keeping the stage waiting at every possible opportunity, gave a creditable performance as Strogoff. Thomas J. Keogh and Frank E. Camp were amusing as the correspondents, behaving quite unlike newspaper men—but that is in the play. Herman A. Sheldon gave a fine, clear-cut, dignified portrayal of the Emir. E. L. Snader was an acceptable Ogareff, and Frank Linden doubled two official persons well enough, overlooking sundry trippings. Julia Blanc offered a capital sketch as Strogoff's mother, and Mary Hampton and Isabelle Evesson were acceptable as Nadia and the Gipsy.

The scenery was only fair, the same back cloth serving for two widely differing scenes, and there were some amazing revelations in way of light effects, the air waxing blue, green or red by turns with extraordinary fickleness.

Last evening the company appeared in Cumberland '61, and, possibly owing to the fact that the scenes of the play are laid in America, the players approached nearer to reality than they did in the Russian play. Cumberland '61 suited the methods of the company excellently. Ralph Stuart impersonated Dirk Kansett with considerable force, and the impressionistic style of acting employed by Mary Hampton was in keeping with her character of Alice Ainsley. Frank Linden, as Benner Ainsley, was vociferous and melodramatic. Frank E. Camp was a very stiff Gordon Grayne, and Herman A. Sheldon a rather low-comedy John Bones. Georgia Welles acted the role of Pink with charm and girlish naturalness, and Isabelle Evesson was a beautiful and thoroughly attractive Mrs. Ainsley. The other parts were fairly well played and the scenery was adequate. Next week, The Two Orphans.

Third Avenue—The Wolves of New York.

The play last week at the Third Avenue Theatre was The Wolves of New York, and from the size of the audiences it appeared that Leonard Grover's somewhat time-worn comedy-drama has still many admirers. The production was in all respects satisfactory. The scenery was appropriate and well set, the sensational effects were cleverly managed, and, above all, the parts were well played. The attraction well suited Manager Sheldon's enthusiastic patrons. Harry Little made the most of the attractive role of Robin O'Malley. Edward Locke was a wickedly impressive Harry Skidmore, and Howard Messmer was true to the traditions of rural comedy as Farmer Coykendall. Florence Thropp, as Millie Drayton, acted with grace and refinement and gave to the character precisely the desirable touch of pathos. Gertrude Gebest was very tender and appealing in her impersonation of Marion, the blind girl, and Alice Anderson was a very agreeable Grandma Drayton. Others in the cast whose work was especially creditable were Henry Wood as Pud Flitters; John J. Farley as Otto Pilsner, and J. W. Pike as Farmer Brewer. Between the acts Byram Bicknell won great applause by his expert modeling in clay.

SLAVES OF OPIUM.

Melodrama in three acts, by M. E. Hanley. Produced Nov. 12.

Larry O'Coulligan	Francis Cummings
Daddy Jones	John A. Boone
Baron de Esta	M. E. Hanley
George Melbourne	J. McCowan
Won Tong	A. Van Cook
Chin Foo	Richard Eastman
Officer Kealey	George Middleton
Sam	Louis Winters
Mrs. Wilson	Catharine Knight
Crazy Jane	Cora Bell
Mary Brown	Carrie Delmar
Kate Elliott	Pearl Haines
Grace	May Lytton
Flip	Amy Hanley

Last evening the auditorium of the Third Avenue Theatre was packed to the doors with an audience eager to witness the first performance in New York of M. E. Hanley's new melodrama, entitled Slaves of Opium. It is hardly necessary to say more than that the sensational play was enjoyed, from beginning to end, by the patrons of the gallery and pit. The scenic surprises were sufficient in number and quality, many of the situations were strikingly intense, and the story developed through the three acts was entertaining.

The melodrama possesses most of the attractive features of the "Chinatown school" of dramatic composition and has, besides, several novel elements. It is an impressionist picture of a certain phase of metropolitan life—and a picture that will appeal strongly to lovers of melodrama. The scenes of the three acts represent a street in Chinatown, the interior of an opium joint and the home of a well-to-do New York family.

The play was acted in admirable fashion and was staged attractively. Francis Cummings as Larry O'Coulligan won the hearts of the auditors at once by his capable and earnest impersonation. M. E. Hanley played the Baron de Esta with a telling touch of villainy; John A. Boone was a very satisfactory Daddy Jones, and J. McCowan acted the role of George Melbourne most creditably. As Flip, a waif, Amy Hanley made an immediate hit and through the performance she was the chief favorite of the audience. The other roles were without exception acted in a thoroughly acceptable manner and the various specialties introduced were cordially applauded. Next week, Remember the Maine.

Murray Hill—The Nominee.

The election week bill at the Murray Hill Theatre was, appropriately, The Nominee, and despite its age the comedy proved a capital vehicle for the display of the lighter talents of the Henry V. Donnelly stock company. William Bramwell, as Jack Medford, acted energetically—sometimes even boisterously—and carried forward the scenes in which he was engaged with dash and spirit, if not always with artistic polish. Walter Allen was an excellent Leopold Bunyon in every respect, and Charles D. Waldron played the role of Colonel Murray very agreeably. Thomas L. Coleman was not quite up to his usual standard as Porter Vane. He exhibited more of his mannerisms than of his talents. John Westley acted the small part of Pete agreeably but in colorless fashion. Dorothy Donnelly was in her best comedy mood in her impersonation of Mabel Medford. Laura Hope Crews was an attractive Rose Van Barclay; Mrs. Thomas Barry, as Mrs. Van Barclay, played with delightful sincerity, and Rose Stuart was a sufficiently alluring adventuress as Annie Harrington.

THE PRINCESS AND THE BUTTERFLY.

Last evening the company appeared in Arthur W. Pinero's comedy, The Princess and the Butterfly, and barring the fact that many of the players did not quite rise to the atmosphere of social distinction demanded by the play, the performance was very satisfactory. William Bramwell was an agreeable, polished Sir George Lamorant, appealing and manly always. Thomas L. Coleman as Maxime Demailly exhibited his clean-cut, decisive methods of acting admirably. Charles D. Waldron was an excellent Edward Oriel, Walter Allen a very capable Mr. St. Roche, and William Redmund a very dignified and impressive Sir Robert Chichele.

Rose Stuart, as the Princess Pannonia, acted with fine grace and feeling. The role afforded her the best oportunity that she has had this season, and she played it so delightfully that she will doubtless be, hereafter, one of the chief favorites of Manager Donnelly's organization. Dorothy Donnelly, as Fay Zuliani, acted in her accustomed attractive manner and received her usual share of the applause. Laura Hope Crews was a particularly good Annis Marsh, and Mrs. Thomas Barry gave a very enjoyable impersonation of Lady Kingstend. The many minor characters were in capable hands, and the stage management was excellent. Next week, Sheridan, or The Maid of Bath.

Wallack's—Sapho.

Olga Nethersole reappeared last evening in Sapho, giving the same somewhat toned-down performance which she affected after her trial last Spring. The remarkable thing, after said trial, was how many little insinuations and suggestions might be omitted, and the same held good last evening.

Beyond Miss Nethersole in [illegible] part, and Fred Thorne as Cesaire, the [illegible] were very nearly new. Frank Farrington [illegible] this time as De Potter, George W[illegible] Dechelette, Reydon Erlynne as Fl[illegible]cklyn Hurleigh as Hettema, F. Ho[illegible]ange as Caouical, Eleanor Carey as Mod[illegible]ettema, Helen Harcourt as Divonne, Vic[illegible]oodall as Irene, and Anna Stanton as [illegible]e Dore.

G. Harrison Hunter, the new leading man, gave a creditable performance in the distinctly uncomfortable role of Jean, and all of the players did, perhaps, as well as might be expected in such an atrociously bad play.

Metropolis—A Young Wife.

One of the successes of last season, A Young Wife, is seen at the Metropolis this week. It is from the pen of J. K. Tillotson, and the plot tells the story of the good and bad sons of an old New York banker. The young wife of the good son is accused of murdering the banker. She believes her husband is the murderer and seeks to protect him. After many thrilling adventures in the slums of New York, in which a verdant Vermonter performs exciting deeds of valor in behalf of the innocent bride, the mystery is cleared up and the bad son punished. In the cast are Selma Herman, Edna G. Brothers, Alberta Lee, Adolph Jackson, John T. Nicholson, John L. Wooderson, Richard Williams, Charles B. Craig, Mark Fenton, James J. De Barre, and others. The original scenery and effects are used.

At Other Playhouses.

FOURTEENTH STREET.—Lost River was played last night by the Boston company, the New York company going on to present the play in Boston, each for one week only. The newer company compared favorably with the one already popular here, and especial hits were recorded by Hallett Thompson and Violet Rand. Miss Rand will continue in the play here, changing places with Mary Sanders, who will stay in Boston.

ACADEMY.—James O'Neill in Monte Cristo is drawing crowds, and seats are selling six weeks in advance.

ELIOT.—May Irwin has caught on in The Belle of Bridgeport.

REPUBLIC.—James A. Herne remains until Dec. 1 in Sag Harbor.

SAVOY.—Henrietta Crosman in Mistress Nell has begun her sixth week.

MANHATTAN.—Grace George has a substantial success in Her Majesty.

HERALD SQUARE.—Arizona is in its tenth week.

VICTORIA.—The Rogers Brothers in Central Park is the bill. The Star and Garter, Nov. 26.

KNICKERBOCKER.—Maude Adams remains in L'Aiglon.

EMPIRE.—John Drew continues in Richard Carvel.

GARRICK.—William H. Crane offers David Harum.

MADISON SQUARE.—Peter F. Dailey has a success in Hodge, Podge and Company, wherein Christie Macdonald scores an immense hit.

GARDEN.—Richard Mansfield stays until Nov. 24 in King Henry V. Sarah Bernhardt and M. Coquelin in L'Aiglon, Nov. 26.

GRAND OPERA HOUSE.—James J. Jeffries, the pugilist, appears this week as the "star" of a play called A Man from the West.

DALY'S.—San Toy is very prosperous.

LYCEUM.—A Royal Family continues.

LULU GLASER AS A STAR.

(Special to The Mirror.)

ALBANY, N. Y., Nov. 12.

At the Empire Theatre to-night Lulu Glaser made her debut as a star, presenting for the first time Sweet Anne Page, a three-act comic opera, book by Louis de Lange and Edgar Smith; music by W. H. Neidlinger. The cast:

Ridworth Folk:	
Anne Page	Lulu Glaser
Squire Pius Page	Fred Frear
Dame Martha Page	Bertha Kleet
Tom Styles	Arthur Donaldson
Jan	Frank Smiley
Rab	Randolph Curry
Abram	Thomas E. Whitbread
Liz	Daisy King
Judy	Marquita Dwight
Ellen	Grace Blake
Elspeth	May Gooch
Bet	Addie Randolph
Exeter Folk:	
Justice Sir Fuddlestone Portleigh	Gilbert Clayton
Lady Arabella Portleigh	May Gooch
Sir Huntley Fox	Frank Smiley
Clerk of Court	Randolph Curry
Constable	W. C. White
Landlord	Thomas E. Whitbread
Clutch Crimsonbeak	Harry Wiegand
Crier	Ole Norman
Tipstaff	L. D. Schenk
Courier	Osborne Clemson
Torbay Folk:	
Uncle Davy	Gilbert Clayton
Young Davy	W. S. Smith
Micah	Thomas E. Whitbread
Meg	Daisy King
Holland Folk:	
William, Prince of Orange	Randolph Curry
Mynheer Van Schank	William Herman West
London Townfolk:	
Chevalier St. Henry	Harold Blake
Sally Peachum	Greta Risley
Adrastus Kafoozalum	Alexander Clark

The action of the opera occurs in Devonshire, England, just before the landing of William of Orange. Miss Glaser plays the title-role, that of a girl of noble birth, brought up by a miserly uncle in ignorance of her true rank. She falls in love with a young Devon yeoman, Tom Styles, but her uncle wishes her to wed the Chevalier St. Henry, a court beau. To escape this marriage Anne Page runs away with a band of strolling players. After many adventures she and Tom are united.

The opera tells a pretty story; the comedy element is not wanting; there are a number of graceful lyrics and Mr. Neidlinger's score is attractive. Miss Glaser acted and sang charmingly, endowing the part with vivacity and magnetism. She was warmly applauded. Others deserving special mention are Alexander Clark, Arthur Donaldson, Randolph Curry, Harold Blake, William Herman West and Greta Risley. The settings were handsome and the chorus excellent. Max Freeman staged the production.

EMANUEL LEDERER'S TRIP.

Emanuel Lederer, the American representative of leading German playwrights, returned from abroad on Saturday by the *Lucania*. A MIRROR man saw Mr. Lederer at his office and questioned him about his trip.

"My visit was a business one," said Mr. Lederer, "and consequently I was hard at work most of the time. I left here early in September and went to London, where I have opened an office. My dealings with the English managers have increased to such an extent that I have found it necessary to take this step, and shall spend a portion of the year in London hereafter. George Alexander probably will produce an adaptation of a German comedy that I have had adapted, and many other negotiations, of which it would be unwise to speak at present, are also in progress.

"From London I went to Berlin and thence to Vienna, Munich, Hamburg, Leipsic, Budapesth, back to Berlin and London again, and then home. Naturally I attended the theatres often and most of the current successes in London and Berlin. I was much impressed by Beerbohm Tree's production of Stephen Phillips' play Herod, at Her Majesty's. Never have I seen so magnificent, so artistic a production. Mr. Tree gives a powerful performance of Herod and Maude Jeffries is superb as Marianne. George Alexander's new play, A Debt of Honor, is also capital. Mr. Alexander, Fay Davis and Julie Opp make an admirable trio. At Munich I was present at the performances of the Nibelungen Ring. Fully seven-eighths of the people in the audiences were American, and I seemed to be in New York rather than in Munich.

"As to the results of my trip, they were in every respect successful. My relations with the most prominent German authors are closer than ever before. I have brought with me a large number of their plays. Some of the titles I do not care to disclose at this time, but of others I may tell you. For instance, there is a modern society drama, Rolla, by a new author, that is unusually strong and has a fine role for a woman star. Then there is Mr. Amy Price, a comedy by the Countess von Stranchwitz, that will probably be done by George Alexander. The Key of Love, a comedy that has run over seventy-five nights in Berlin, and Der Ausflug ins Stillleben, a keenly satirical comedy by George Engel. There is a little story attached to this play. It was at first prohibited by the censor, as it mirrored German society rather too truly. Then its production was permitted in the provinces, where it attained great success. I understand that it will shortly be done in Berlin, the prohibition being withdrawn. I have also a play called The Vivisector, by E. R. Lutze, that is to be done in England; W. M., a Russian comedy by Bruno Kohler; Heaven on Earth, a successful musical comedy; In Purgatory, a strong play by Ernst Gettke and Alexander Engel, and Peuf Peuf, a very amusing light comedy, dealing with automobiling, that has been accepted by the Court Theatre, Berlin.

"Of operatic works, I have also secured many notably Der Wahrheitsmund; Ferron's The Crocodile; Kienzel's Der Evangelimann; T[illegible]ca's Santa Lucia; Lortzing's posthumous work, Regina; D'Albert's Kain; Siegfried Wagner's great success, Der Bärenhäuter, and Dellinger's Die Clausotte.

"These are only a few out of many," concluded Mr. Lederer. "Altogether"—pointing to the piles of manuscripts about the room—"I think I have enough plays to supply every theatre in America with anything from grand opera to farce-comedy."

THE FRANÇOIS DISPUTE.

The Adventures of François concluded its engagement at the Park Theatre, Philadelphia, on Saturday night, and at the same time ended its connection with its producers, Liebler and Company.

The relinquishment of the play has occasioned a good deal of discussion. George C. Tyler, of Liebler and Company, desired radical changes to be made in the play. To these the author would not consent. Hence the difference that reached a climax in the management abandoning the play entirely. Mr. Mitchell stated his position at length one day last week in an interview that appeared in the Philadelphia Press. The questions involved and the facts disclosed are especially interesting to dramatic authors, as well as to the general public.

"The real point of this unfortunate dispute," Mr. Mitchell said, "concerns the nature of the changes which Mr. Tyler asks me to make. He has proposed a number of alterations. Typical of these suggestions is the following reconstruction of the last act: That the thief, François, should return as a hero of the battle of Marengo and should marry Clarice, the daughter of a French marquis of the old *regime*, and thus end the play. I thing I need make no comment on that marriage. Whether François was to return as a marshal of France, or a major-general, or a general, or a colonel, or a captain was not stipulated, but a hero he was positively to be.

"Other changes which Mr. Tyler desired me to make have already been injected, particularly in the third act, but while I have been passive in my attitude toward them, the public must not hold me personally responsible. Thus, Mr. Tyler has interpolated his own third act as it is now in the performance. The act as a whole is a debauched version of my third act, ending with the following sensational mechanical device: François is condemned to be shot. He says, 'Oh, I cannot bear the sight of the guns,' or something to that effect. He returns then to his booth. The soldiers are ordered to fire into the booth. They obey, and after the volley the booth falls to pieces as if it were a trick cabinet made for that purpose. No François can be seen then, but immediately afterward the mountebank appears hanging on the wall over the gate of Paris a hundred feet in the air. How he got there no man knows. I commend the scene to those critics and the brilliant audience who enjoyed the scene as it originally stood. This scene and the other changes of which I have spoken will be sufficient to show the kind of play that Mr. Tyler desired me to make out of The Adventures of François.

"Now, Mr. Tyler asked me originally to write a play that would appeal to the most intelligent and cultivated audience, the same audience that Becky Sharp appealed to. He now desires me to write a play which would appeal to what I believe are known as the 'ten, twenty and thirty' audience. I refuse to comply with such a proposition, and I am sure that every lover and well-wisher of the theatre will thank me for the stand I take. There you have the pith of the whole question. Shall I turn The Adventures of François into a purely sensational melodrama? That I refuse to do."

IN WALL STREET.

John C. Fischer, of the firm of Dunne, Ryley and Fischer, has secured the rights to the burlesque, In Wall Street, the Rogers Brothers' successful vehicle last season. David Bloch, of Toledo, a new man in the theatrical field, will be associated with Mr. Fischer in the venture. The attraction will open on Christmas eve at the Bijou, Brooklyn. As far as can be ascertained, Julian Rose has been the only person of note engaged.

THE LYRIC, CHICAGO, BURNED.

The Lyric Theatre, Chicago, was burned late yesterday (Monday) afternoon. The house has been under the management of Hurtig and Seamon for the past year and was devoted to burlesque.

CUES.

Digby Bell made a pronounced success as Ko-Ko in The Mikado at the Metropolitan last week. Manager Savage desired to have Mr. Bell continue in the part this week, but it was impossible to secure a release from Manager Chase, of the Lyceum Theatre, Baltimore, as he had billed Mr. Bell and did not wish to disappoint his patrons. Mr. Savage offered Mr. Bell the part of the Admiral in Pinafore, but he could not accept it for the reason that an engagement at Keith's in this city would prevent.

Mr. and Mrs. John Drew will give a reception at their home in this city on Nov. 22 to introduce their daughter, Louise Drew, who appeared once last season as Mrs. Parbury's maid in The Tyranny of Tears.

Howell Hansell assumes this week the role of Douglars in Monte Cristo at the Academy of Music.

French's New Sensation, a water pavilion attraction, was burned on Nov. 5, about thirty miles above Baton Rouge, La., during a performance. All escaped unhurt, except the pilot, who had his leg broken. J. McNeil was in charge of the boat, Mr. and Mrs. French being in Europe. The actors and actresses lost all they had. Over $5,000 in the safe was burned. The total loss is over $30,000. The whole company is in Baton Rouge, where the Elks are arranging a benefit for them.

John H. Browne, formerly a member of Nat C. Goodwin's company, is dangerously ill at St. Luke's Hospital, in this city, with consumption.

Helaine Hadley has returned to town, owing to the closing of Kidnapped, in which she played the leading female role, at Camden, N. J., on Saturday.

Alfred E. Aarons announced last week that he had secured the sole control of the Savoy Theatre from David Henderson, and a settlement to this end was said to have been made.

MUSIC NOTES.

Florence Cole gave an exceedingly enjoyable piano recital on Nov. 9 at Mendelssohn Hall, assisted by the Knoisel Quartet. Miss Cole scored an honest success by displaying a great deal of talent and an utter absence of affectation, a combination lamentably scarce in musicians.

At the Metropolitan Opera House on Sunday night, Strauss gave his second concert in that building, nearly every seat of which was occupied, and all of the standing room being taken up. The programme comprised nine numbers, five of which "Ave Verum" (Mozart), "Andra's Dance" from "Per Gynt" (Grieg), Entr'acte and Pizzicatto from Ballet "Sylvia" (Delibes), "Chopin Potpourri" (Bizet), and an "Idylle" (Weyssenhoff), were redemanded. Two waltzes, "Morning Journals" (Johann Strauss), and "Forest Tales" (Fritz Meyer-Helmund), respectively received as encores, a sprightly mazurka and the famous "On the Blue Danube." The opening selection was "The Queen's Love Handkerchief" overture (Johann Strauss) and the concluding one a "Mexican Serenade" (Strauss), the latter being followed by a double encore, for which two waltzes were given for good measure. Herr Edward Strauss is the same nervous leader as of yore, who sways back and forward to the [illegible] of his baton and now and then, apparently unconscious of the movement, executes a little dance step peculiar to the selection being played. Another [illegible] is scheduled for Sunday next at the Metropolitan.

The Russian Symphony Orchestra gave their first concert of the season at Carnegie Hall on Nov. 8, with [illegible] as the soloist.

Miss Lucia Kilsell, the soprano, has been engaged at Providence with the Boston Symphony Orchestra on Nov. 17.

Max Bendix, the violinist, will give a recital at Mendelssohn Hall on Nov. 23.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The Russell Brothers head the list in a new sketch, written for them by George M. Cohan. The others are the three Gardner Brothers, musical comedy trio; the two Fantas, eccentrics; McBride and Goodrich, comedy duo; Lucia Lane, comedienne; Jess Vernon, ventriloquist; Rossley and Rostelle, in The Widow's Courtship; Ellene Jacqua, vocalist; Cogan and Bacon, in The Tramp's Visit; Humes and Lewis, acrobats; Tommy and Laura Harris, in A Country Lawyer; Mitchel and Berwick, conjurors, and the vitagraph.

Keith's Union Square.

The list of entertainers this week includes Kara, the European juggler; the three Yoscarys, acrobats (second week); Gracie Emmett, assisted by Gertrude A. Lovering and others, in a new sketch called Mrs. Murphy's Second Husband; Tom Lewis and Sam J. Ryan, jesters; the Review Comedy Four; the Allisons, dancers; Horace Goldin, magician; the Randalles, acrobatic duo; Polk and Kollins, banjoists; Manning and Davis, in The Irish Pawnbroker; Hamilton Hill, baritone; Lester and Jermon, comedians; Signor Macco and his dog, "Chicago;" Hayman and Hayman, the two Hebrews, and Newell, Chinquilla and Puncfrio, instrumental specialties. The biograph and stereopticon are retained.

Proctor's 125th Street.

J. E. Dodson and his own company in Richelieu's Stratagem head a bill that embraces Charles R. Sweet, musical burglar; the Seven Reed Birds in The Morning After the Ball; Davenport Brothers, comedy acrobats; three Schuyler Sisters, singing trio; Gallando, clay modeler; James and Bonnie Farley, comedy duo; Gloss Brothers, gladiatorial posings; Sophie Burnham, vocalist; Garetta's birds; Ed Rogers, dancer, and the kalatechnoscope.

Proctor's Palace, Fifty-eighth Street.

Ugo Biondi, the European change artist, heads the bill. Nick Long and Idalene Cotton make their reappearance in a new sketch. Other features are Alcide Capitaine, gymnast; John E. Camp, humorist; Binns and Binns, musical comiques; Post and Clinton, comedy duo; Sisson and Wallace, farcical team; Bennett and Young, song illustrators; Doerge Sisters, singers and dancers; John R. Harty, comic juggler; the kalatechnoscope and travel views.

Proctor's Fifth Avenue.

Lafayette, the versatile; Della Fox, comedienne, and Papinta, the dancer, share the headline honors this week. Others are Walter Le Roy and Florence Clayton, in Hogan of the Hansom; Williams and Tucker, in Skinny's Finish; Gus Williams, German comedian; the Maginleys, aerialists; Maud Meredith, comedienne; the Averys, Reed's acrobatic bull terriers, the kalatechnoscope, the Barrows, and Charles G. Seymour.

Proctor's Twenty-Third Street.

Pauline Hall is the bright particular star of a list that includes John C. Rice and Sally Cohen in The Kleptomaniacs; Charles T. Aldrich, juggling comedian; James J. Morton, monologist; Bunth and Rudd company, grotesques; Canfield and Carleton in The Hoodoo; La Petite Elsie, mimic; Smith, Doty and Coe, musical comedy; Belle Hathaway's monkeys; Three Westons, musical act; Frank and Don, comedians; Brennan and Sinnott in The Irish Minstrel, and the kalatechnoscope.

Koster and Bial's.

The entertainers this week are the Rossow Midgets; Mr. and Mrs. Sidney Drew, comedy artists; Morris' ponies; Johnston Brothers, cyclists; Juan Caicedo, wire performer; Press Eldridge, comedian; O'Brien and Havel, acrobatic comedy; Charlie Rossow, midget comedian; Stinson and Merton, comedy duo; James Richmond Glenroy, Irish comedian; Julian Rose, Hebrew parodist; Anderson Sisters, comediennes; Rita Redmond, soubrette, and the Three Willards.

New York.

The bill includes the burlesque Nell-Go-In, Marwig ballet and the following ollo: Julius Perotti, Ika Kossuth, Les Dumonts, George Fuller Golden, Mlle. Lotty, Belle Buckin, Pat Rooney and Mayme Gehrue, Emma Carus, Blocksom and Burns, Billy Link, the Eight Mascottes, and the Colinis.

Burtig and Seamon's.

Henry Lee, in his impersonations, heads a list that includes "Jess" Dandy, Hebrew parodist; Ernest Hogan, "the unbleached American;" Mlle. Taglione, in a new series of dances; Romalo Brothers, Mr. and Mrs. Harry Budworth, Montague and West, Halliday and Quinn, and Fuller, Moller and Burke.

Weber and Fields'.

The success of Fiddle Dee Dee and the burlesque of Arizona makes a change of bill unnecessary; Lillian Russell, Fay Templeton, Hopper, Ross, Warfield, Kelly and Weber and Fields are still in the cast.

THE BURLESQUE HOUSES.

Miner's Bowery.—A New York Girl is the week's bill.

London.—The Rose Hill English Folly company provide the week's entertainment.

Miner's Eighth Avenue.—Sam T. Jack's Own company are amusing the Westsiders.

Olympic.—Robie's Knickerbockers are on the card in Harlem.

Dewey.—Miaco and Fulton's Jolly Grass Widows company is this week's attraction. The Widow's Wedding Night and The Sign of the Red Light are the burlesques, and the ollo includes Paulo and Poka, Imperial Trio, Lorenz and Allen, Gussie Vivian, Howard and Moore, and Fyne and Dandy.

LAST WEEK'S BILLS.

Keith's Union Square.—Al. Bellman and Lottie Moore held the big type position on the bill. They have been appearing in Australia for several years past, and it is said met with great success in that far-off land. They presented a sketch called At the Masquerade. Any other name would have done just as well for it, as it is simply an excuse for the introduction of singing, dancing and funmaking. Mr. Bellman's voice is as strong and deep as ever, but he does not show it enough. A good, stirring solo by him would strengthen the act greatly. Miss Moore sang and danced in pleasing fashion, and the act wound up with an imitation of a pair of East Side "spielers" that won the team a hearty recall. The three Yoscarys presented a marvelous acrobatic specialty, in which they did some feats not attempted by other gymnasts. The fact that they introduce comedy into their act does not detract from the startling effect of some of their "stunts." Charles T. Aldrich, with his quaint and original tricks, kept the house in roars. The production of a red-hot stove in his imitation of Ching Ling Foo, brought down the house. Josephine Gassman sang several of the latest oddities in the coon-song line, and, assisted by her very "cute" pickaninnies, scored a distinct hit. One of the very best acts on the bill was that of Sie Hassan Ben Ali's Toozoonin Arabs. In addition to the usual feats of strength and agility there was a really remarkable juggling performance by one of the members of the troupe. Most of his work was done with two bowls of water, placed in wire holders at the ends of a stout cord. He moved with the rapidity of a whirling dervish, and swing the bowls about his head in a series of evolutions that fairly electrified those who appreciate a difficult feat. He accomplished all this without spilling a drop of the water and with much grace and dexterity. The act of the Toozoonin Arabs as a whole is about the best of its kind ever seen here. Lew Sully, the merry minstrel, was in fine form and made all kinds of hits with his breezy monologue. He is a sort of cross between Lew Dockstader and Ezra Kendall, and his work is worthy of all praise. Maxwell and Simpson, who are favorites here, introduced some new songs, including "No One Brings Presents to Me" and "Beneath the Evening Star," both of which were well received. Mr. Maxwell retains his old fire song, which always seems to find favor. He was in excellent voice and has improved in his method of singing since he was last seen here. Others in the bill were the Dillon Brothers, Flatt and Sutherland, Sheridan and Flanagan, Javelle, and Tegge and Daniels. The biograph and views were shown as usual.

Proctor's Palace.—The amusing antics of Lockhart's baby elephants kept the house in good humor for nearly half an hour. Wright Huntington, assisted by W. S. St. Clair and June Irving, made a hit in A Stolen Kiss. Smith and Campbell stood close to the footlights and hit the mark every time with their battery of witticisms. The seven Reed Birds in Dave Reed, Jr.'s, skit, The Morning After the Ball, scored their usual success. Reed's new song, "Cindy," was redemanded several times. W. H. Murphy and Minnie Allen, in Claxton Wilstach's funny farcette, The Bifurcated Girl, succeeded in winning plenty of laughs. The three Lukens Brothers presented their very startling acrobatic specialty. La Petite Elsie, with her imitations, won hearty applause and encores. She is improving all the time and is growing constantly in popular favor. C. E. Blodgett, the quaint exponent of the game of Chinese billiards; Gloss Brothers, posers; the three De Ribney Sisters, Chris Green, the kalatechnoscope and travel views were also in the bill.

Proctor's Twenty-third Street.—J. E. Dodson, in the one-act play, Richelieu's Stratagem, repeated the hit he made on the occasion of his debut week before last at the Fifth Avenue. Mr. Dodson's portrayal of the crafty Cardinal is one that should be seen by all lovers of good acting. The fact that he has scored such a hit is proof positive that the patrons of vaudeville are only too willing to give their approval to players of the highest class, provided they appear in a play that is worth seeing. Lafayette was seen here for the first time since his great success at the London Hippodrome, and it is needless to say scored an emphatic hit with his novel and amusing entertainment, in which he does a little of everything, including a very amusing travesty of Ching Ling Foo. Lafayette is as quick as a flash, and his audiences are just as quick in approving of his work. The laughing hit of the bill was made by Eva Williams and Jack Tucker, in George Taggart's version of Skinny's Finish. Both players were at their best, and they kept the house in a constant roar all the time they were on the boards. Skinny's Finish has lost none of its attractiveness, and one never wearies of praising the natural and pleasing work of talented Eva Williams, as well as the more boisterous fun furnished by Jack Tucker. Gus Williams and his megaphone were well to the fore in the laugh-getting line, and his political gags evoked much applause. Alcide Capitaine, "the perfect woman," was applauded liberally for her exhibition of grace and strength. Binns and Binns, the musical tramps; De Witt and Burns, clever eccentrics; Maude Meredith, in ballads; J. W. Bingham, ventriloquist; the Averys, Barrett and Learned, Bennett and Young, the kalatechnoscope and travel views were the other features of a more than usually good bill.

Proctor's Fifth Avenue.—Papinta repeated her previous successes and charmed every one with her wonderful dances. James O. Barrows, John Lancaster and company were seen to great advantage in the delightful comedietta, Tactics. Angela McCaull was charming in the ingenue role, and John F. Webber was excellent as the old Northern soldier. Canfield and Carleton were irresistibly amusing in The Hoodoo. James J. Morton talked in his own quiet but effective way and succeeded in raising a good many laughs. Smith, Doty and Coe won plenty of encores with their refined musical specialty. They were particularly successful with Mr. Doty's compositions. Others who did pleasing acts were John E. Harty, Fred Howard, Belle Hathaway and her animals, Sisson and Wallace, the three Schuyler Sisters, Armstrong Brothers, and Brennan and Sinnott. The kalatechnoscope and views were shown as usual.

Tony Pastor's.—The bill was headed by Joe Welch, whose popularity with the patrons of Pastor's is unbounded. He had some new remarks which brought down the house, and the story of his misfortunes, as usual, kept the audience in fine humor. Artie Hall, another pet of Mr. Pastor's clientele, made her first appearance since her illness with "prima donna's sore throat," and scored the emphatic hit she always does at this house. She was full of ginger and go, and her songs caught on in fine style. "I Don't Care what Happens to Me Now," her own song, and "I'm Certainly Livin' a Rag-Time Life," by R. S. Roberts, were especially well received. Belle Stewart managed to make out quite well all by her own little self, and though the smiling face of her sister May was missed, Belle succeeded in capturing several plaudits. Irving Jones made his reappearance in the continuous, and sang some new songs. John E. Drew talked and danced in a way that won him encores. The two Lamonts did some excellent acrobatic work. Mr. and Mrs. Stuart Barrow did their interesting smoke picture specialty. Fiske and McDonough played a return engagement in Willie and the Baby and were well received. Petching Brothers, Frank and Don, Howard and Linder, Hepner, magician; Donovan and Morris, and the vitagraph were also in the bill.

Proctor's 125th Street.—Ugo Biondi, the protean artist, after an absence of several years, began his second American tour at this house last week. He appeared in a comedy-drama entitled Scandal in a Restaurant. The piece gave him an opportunity to impersonate six characters, four men and two women, each of whom make many entrances and exits. Biondi's rapid changes and remarkable versatility were bewildering at times. He finished his performance with some clever impersonations of celebrated composers in the act of conducting. In a word, Biondi "made good." Henri French, blithely confident and contemptuous of the difficult, as usual, was the recipient of a great deal of genuine and well deserved applause. Bunth and Rudd did a number of things provocative of laughter. William W. Windom and his Blackstone Quartette sang most satisfactorily. Mr. and Mrs. Neil Litchfield made a hit with their realistic bit of ruralism, Down at Brook Farm. The Deverge Sisters sang and danced; Millie Scott took a flyer on the rings; Frederick Howard, Marsh and Sartella, Post and Clinton, Lawson and Namon, the views of travel, the kalatechnoscope and Hoffman's singing novelty completed the bill.

Koster and Bial's.—One of the best numbers on the bill was that of Juan Caicedo, whose work on the elastic wire aroused the enthusiasm of the audience to a high pitch. The Sohlkes and their five little Archipelagoans made their first appearance in New York. Their act consists of several dances executed gracefully by Mr. Sohlke, and some coon songs sung by his wife, assisted by the five little black boys. Special scenic and electrical effects are used, and the act made a very good impression. Dainty and pretty as a picture was Violet Holls, who sang several songs most charmingly. In addition to her talent, Miss Holls is the possessor of the prettiest foot on the vaudeville stage. Ralph Johnson, the bicyclist, who is now going it alone, scored a most emphatic hit with his exhibition of skill and daring. Wood and Shepard are not as good as the original team of that name, by any means, but they made a fair hit. John W. Ransone continued to amuse with his political stuff, which he had to adjust after the election. Bessie Taylor Hickey sang some songs in a deep contralto very neatly. Harris and Walters were fairly amusing in their comedy sketch. A good comedy acrobatic act was furnished by the Rice Brothers. Others who appeared were John W. West and Harry Ferguson, Bartelle and Morris, Anderson Sisters, Mr. and Mrs. Walter F. Deaves and their marionettes, and Spaulding, the jumper. Will H. Hickey led the orchestra with much success.

Burtig and Seamon's.—Clarice Vance sang coon songs as only she can sing them. The Russell Brothers kept the audience in screams during the time they were on the stage. Foy and Clark, who are favorites here, were warmly greeted. Melville and Stetson's efforts were applauded. Fields and Ward's comedy won them instinct applause, and Leon Morris and his ponies made a hit.

Weber and Fields'.—Several new gags and bits of business were introduced last week in Fiddle Dee Dee and Arizona, to the great delight of large and appreciative audiences. The snap and ginger of the performances at this house cause even the most *blasé* theatregoer to enjoy himself, while he is watching the efforts of the members of the all-star stock company.

New York.—The burlesque, Nell Go-In, the elaborate ballet, and the ollo mentioned in last week's Mirror, continued as the attraction.

The Burlesque Houses.

Miner's Bowery.—The American Burlesquers, headed by W. R. Watson and Jennette Dupre, entertained last week.

London.—Hurtig and Seamon's The Social Maids provided the week's bill.

Miner's Eighth Avenue.—Harry Bryant's Australian Burlesquers offered the week's programme.

Olympic.—The Sapho Burlesquers put in the week in Harlem.

Dewey.—The Broadway Burlesquers, headed by Harry Le Clair, pleased a series of large houses throughout the week. The opening burlesque, The Birds in a Gilded Cage, written by Loney Haskell, affords the various members of the company opportunities to show to advantage. In the ollo, Harry Le Clair in his artistic impersonations, Dailey and Hilton, Lillian Le Roy, Hanley and Jarvis, Carver and Pollard, Ray and Benedetto, and Loney Haskell worked hard to keep the ball of fun in motion. The afterpiece, A Whining Woman, is well costumed and mounted and the chorus is above the average.

EDDIE GIRARD AND JESSIE GARDNER.

Eddie Girard and Jessie Gardner, whose pictures appear elsewhere in this issue, have been meeting with great success in vaudeville this season. Mr. Girard's reputation as a fun-maker was firmly established when he toured with Henry V. Donnelly in Natural Gas, which kept the whole country in good humor for several years. His admirers have followed his work in vaudeville with renewed interest, and he has "made good" with the patrons of this popular form of amusement. His partner, Miss Gardner, is a bright, vivacious little woman, who acts as an excellent foil for Mr. Girard. Their sketch, The Soubrette and the Cop, has made a hit everywhere it has been seen.

On Oct. 29, when they began their second week at the Orpheum, Los Angeles, Cal., they produced a new act, called The Mislaid Tourists, which scored an immediate and emphatic success with the public and was highly praised by the press.

Mr. Girard and Miss Gardner are on their way East. They open on Sunday at the Columbia Theatre, Cincinnati, O., and will play the principal cities until Christmas, when they will return to New York, to present their new sketch for the approval of audiences in the metropolis.

EDDIE GIRARD AND JESSIE GARDNER.

DEATH OF MINNIE SCHULT-HUBER.

Mrs. George H. Huber, wife of the well-known museum proprietor, of this city, who before her marriage was known as Minnie Schult and was a popular vocalist on the vaudeville stage, died at her residence in this city on Monday, Nov. 5. Her death resulted from an operation which had been performed two days previously.

Mrs. Huber was the daughter of Colonel Magnus Schult, the old time circus man. When she was sixteen years of age she made her debut as a singer at Zipp's Casino, on Elm Place, Brooklyn, and won such favor that she was retained at the same establishment for five years. The patrons of the Casino never seemed to tire of listening to her, as she was marvelously quick at learning new songs, and changed her repertoire almost every week. She was particularly successful in introducing the compositions of the late Harry Kennedy, and many of his songs were made popular by her. It is said that she sang at 2,100 consecutive performances at this house. Mr. Huber, who was then the proprietor of Zipp's, fell in love with the young singer, and they were married when she became of age. Since her marriage Mrs. Huber had sung infrequently in public, preferring the pleasures of her home. She retired about four years ago, and since that time

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Nov. 19—G. O. H., Washington.
Nov. 26—Keith's, New York.
Dec. 3—Keith's, Boston.
Dec. 10—Keith's, Philadelphia.

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VIOLET DALE

THE CHARMING MIMIC.

Violet Dale, the charming comedienne and mimic, wearing one of the handsomest gowns seen on the Bijou stage, was given a great "reception." The pretty little woman made a hit, and presented one of the bright acts of the bill.—*Richmond Times.*

Violet Dale, who scored a great hit here early last winter, has become a headliner in her class. Miss Dale gave some imitations that made the audience laugh and won for her five curtain calls.—*Richmond Star.*

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STILL ANOTHER SCREAMING HIT.

POLI'S THEATRE.—The big crowd at Poli's last night found the show first-class. Mr and Mrs Harry Thorne and company presented that favorite farce, AS UP TOWN ELSE, to an uproarious house. At times the laughter and applause was so great the actors could not be heard; it was a hit from start to finish.—*Journal and Courier*, New Haven, Conn., Tuesday, Nov. 6, 1900.

This week—Boston Music Hall, Boston, Mass.

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THE MAN WITH THE TABLE.

It was just one year ago, today,
The Man with the Table came East to stay,
The act didn't go, 'twas bad, for fair,
And the gong just saved it, Gus Elliott declared,
We then vamped out, played a joint on the quiet,
Then twisted our act and at Pastor's tried it.

Opened the show on Monday evening to chairs,
Were moved down to the box while they made repairs,
Before we went on, Gus a speech made to us,
The house it was jammed and this act it went fine,
Mr. Pastor informed us we had nothing to fear—
We have played his theatre six times this year.

JAS. F. **DOLAN** AND IDA **LENHARR**

The Evening Post (Monday, Oct. 29, 1900).—James Dolan and Ida Lenharr presented a sketch last night at the Orpheum which won for them the first honors of the new bill. It is entitled A Tough Burglar, and it is undoubtedly one of the funniest things of its kind ever witnessed at the head house of vaudeville. While the spectators were not laughing, they were applauding.

[illegible] of private entertainments [illegible] a wide circle of friends, who loved her and, [illegible] for her many qualities of mind and heart. She performed many deeds of generosity, charity and those whom she helped will miss her sadly. The funeral took place from her late home on Wednesday last and was largely attended.

A NOTABLE ENGAGEMENT.

B. F. Keith has made another notable engagement for his circuit. Mrs. Katherine Bloodgood, the contralto, has signed a contract to open at the Union Square on Nov. 19. Mrs. Bloodgood is a well-known singer in oratorio and concert work. During the past four seasons she has sung with the New York Oratorio Society, at the Worcester Festivals, with the Kniesel Quartette, and at innumerable high-class concerts. Her appearance in vaudeville will undoubtedly attract lovers of good music, who may never have thought of visiting a vaudeville house, and Mr. Keith has once more shown his perspicacity and good judgment by adding Mrs. Bloodgood's name to the already long list of prominent artists who have entered the continuous under his direction.

A PROBLEM SOLVED.

John T. Fynes had a ticklish job on his hands when he tried to fix up the advertisement of the Fifth Avenue Theatre for last Sunday's papers. The bill included Lafayette, Papinta, and Della Fox, each of whom insists on being featured above everybody else. Mr. Fynes solved the problem by placing the names in vertical lines, so that people had to spell the names out.

The "ad." looked like a puzzle gotten up for a prize competition, as by reading it across the page, one was led to believe that the stars of the bill were "L. P. D.," "[illegible]," "F. P. L.," "A. I. L.," "Y. N. A. [illegible] L. T.," "T. A. F.," "T. O.," and "E. N [illegible]."

The life of the manager who tries to give his patrons a bill of stars is not a bed of roses by any means.

OLD FRONT STREET THEATRE SOLD.

The old Front Street Theatre, Baltimore, was sold a few days ago to George A. Wegeforth, of Buffalo, who will remodel it and reopen it as a vaudeville house. It has been closed since December 27, 1895, when a false alarm of fire caused the death of twenty-three persons. The present house was built in 1838, after the original theatre, built in 1829, had been burned. Among the stars who played there were Macready, Jenny Lind, Addie Anderson, the elder Booth, Charlotte Cushman, and Burton. The late Col. W. E. Sinn conducted the house as a variety theatre in 1870.

MRS. POTTER IN VAUDEVILLE.

News comes from London to the effect that Mrs. James Brown Potter has been engaged by Manager Charles Morton, of the Palace Music Hall, to give a programme of recitations. Her engagement will begin early in January, and it is said that most of her selections will be from the poems of Ella Wheeler Wilcox. Her salary will be £90 ($450) per week. It has not been announced that she will repeat the experiment in America, but she will probably receive flattering offers from vaudeville managers on this side of the water.

CONCERTS AT THE AMERICAN.

A series of concerts was inaugurated at the American Theatre on Sunday evening last which will be continued throughout the Winter. With the Proctor houses, the Grand, Star, New York, American and Dewey open for Sunday night entertainments, the seeker after amusement on the Sabbath should have no trouble in finding something to his taste. Performers who have genteel specialties will reap a harvest owing to the competition between managers for their services.

CORINNE REMAINS IN VAUDEVILLE.

Corinne has decided to remain in vaudeville until the end of July, 1901, as she has been booked until that time by Robert Grau. She is constantly in receipt of letters from out-of-town managers, asking her if she intends to resume her starring tour with her own company, but she has found vaudeville so pleasant and remunerative that she will stick to it for the rest of this season, at least.

FIRE AT THE BON-TON.

A fire started in the basement of the Bon-Ton Music Hall, formerly Koster and Bial's, on Twenty-third Street, on Sunday afternoon last. The Eagles, whose lodge-room is in the building, were in session and made a hasty and undignified flight to the street, headed by Senator Timothy D. Sullivan and Peter F. Dailey, who did not turn a feather in the excitement. The fire was quickly extinguished after doing $500 damage.

NEW HOUSE IN TOLEDO.

John A. Wise, of Lafayette, Ind., has leased the Seyfang Block, on Market Street, Toledo, and is remodeling it at an expense of $6,000 for use as a vaudeville house. A hotel, in which performers will be boarded, will be run in connection with the theatre.

VAUDEVILLE JOTTINGS.

Dan McKetrick, of New York city, journeyed to Louisville to witness the McGovern-Bernstein fight, as the guest of Harry Walters and Sam Harris.

Through an error in the programme the names of John F. Webber and Angela McCaull did not appear in the cast of the sketch Tactics, at Proctor's Fifth Avenue last week.

Reed and Berger, vaudeville feature with the Jessey Stock co., will retire from the co. and will spend the Winter in Phoenix, Ariz., and San Jose, Cal.

A letter to The Mirror from London contains news of the serious illness of Pauline Moran, who has been appearing at the Alhambra with Turner's pickaninnies. The letter states that Miss Moran was not expected to live, but that she was receiving the best of care from her many friends.

Mrs. Jack E. Magee (Teresa Dale) is seriously ill at the King's Daughters' Hospital at Madison, Ind. Mr. Magee is still with the co. and looks forward to her safe and speedy return.

"Jake" Rosenthal reports that Minco's Trocadero in Omaha is continuing its successful career. Two performances were given on election night and returns were read from the stage. The daily matinees are a great success.

Joe Dillon and Fannie Garland are in their fifth week with the Alma Chester co., doing responsible parts and specialties.

Donald Herold writes that he was not with Mr. and Mrs. Joseph J. Dowling when they played Koster and Bial's. He was with the co. only one week, and his name must have appeared in the programme through an error.

Burton and Brooks are in their eighth week with Hoyt's company. They are meeting with success. Their song [illegible] for the Undertaker," is [illegible] they are obliged to sing [illegible] They have four [illegible] become as popular [illegible]

[illegible] of Webber's Parlors, Wilkes-Barre, [illegible] town last week. He was sick [illegible] part of the week letting the inhabitants [illegible] N. J., know that his attraction was coming.

Sweet Jessamine is the title of a [illegible] to be presented as part of the bill at the [illegible] on Nov. 19. The cast will include Louise [illegible] Grafton Baker, Frank Deane, Harry Brown, [illegible] Mayon, Attalie Claire, Jean Cassale, Georgie [illegible] and a large chorus.

Nora Lovelace, a member of the ballet at the New York, fainted on the stage one evening last week.

The hearing of the application for an injunction brought by Harris and Sammis to restrain Nat M. Wills from appearing in their present sketch took place last week. Decision was reserved and meanwhile Wills has [illegible]

Bids for the [illegible] vaudeville house in Buffalo, to be erected on the site of the old house in Buffalo, to be opened on the site of the old

VAUDEVILLE.

THE

B. F. KEITH

INTERNATIONAL

Amusement Enterprises.

E. F. ALBEE, General Manager.

Keith's Theatre and Bijou Opera, Boston, Mass.
Keith's Union Square Theatre, New York.
Keith's Bijou Theatre, Philadelphia.
Keith's New Theatre, Philadelphia (now in process of construction).
Keith's Royal Princess's Theatre, London, England (now in process of reconstruction).
The Keith Theatre, Providence; E. F. Albee, Proprietor.

ALL DEVOTED TO MR. KEITH'S ORIGINAL IDEA.
Continuous Performance of

HIGH CLASS VAUDEVILLE.

The best constructed and equipped theatres on two continents. Paying special attention to the entertainment, comfort and convenience of ladies and children.
All applications for dates must be made to

S. K. HODGDON, Booking Manager.
ASSOCIATION OF VAUDEVILLE MANAGERS,
St. James Building,
Broadway and 26th Street, New York.

NOTICE.

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Offices now located at

114 W. 34th St., N.Y.

Address all communications to

FRANK LALOR,
Business Secretary.

F. F. PROCTOR'S

AMUSEMENT ENTERPRISES.

F. F. PROCTOR, - - Proprietor and Manager
J. AUSTIN FYNES, - - General Manager

Five Beautiful Playhouses
Devoted to Refined, Continuous Vaudeville:

PROCTOR'S 5TH AVENUE.
23d Street and Broadway

PROCTOR'S 23D STREET THEATRE.
23d Street, between 6th and 7th Avenues

PROCTOR'S PALACE.
59th Street East between Lexington and 3d Avenues

PROCTOR'S 125TH ST THEATRE,
Harlem's Only Refined Vaudeville.

PROCTOR'S THEATRE, ALBANY, N. Y.

All applications for time should be addressed to the Association of Vaudeville Managers, St. James Building, Broadway and 26th St., N. Y. City.

Jess Dandy

I von $1,000,000 on de elegk-shun, und did it mitoud using a sleebing potion, e-der.

MR. and MRS. NEIL LITCHFIELD

This week, Chase's Lyceum, Baltimore, Md.
Next week, J. K. Burke's Vaudeville Co.

GILTON and DOLLY NOBLES

A BLUE GRASS WIDOW.
WHY WALKER REFORMED.
Time Filled to June, 1901.
139 First Place, Brooklyn, N. Y.

I write SKETCHES for Vaudeville work.

Generally have one or two on hand.
B. H. LINDEMAN, P. O. Box 281, Brooklyn, N. Y.

Academy of Music, will be received up to Nov. 15. J. M. Wood, of Detroit, is preparing the plans for the house, which will cost $40,000.

Another operation on Yvette Guilbert's throat has been found necessary. It is reported that her condition is serious.

The vaudeville experiment at the Duquesne, Pittsburg, is proving very successful.

The third annual benefit of Local No. 33, N. A. T. S. E., took place at the Orpheum, Los Angeles, Cal., on Nov. 2. The affair was a great success in every way. The bill included the Twin Sisters Hale, the Willis Family, Eddie Girard and Jessie Gardner, Ranchie, Edgar Atchison-Ely, the Great Everhart, Tom Nawn and co., and the biograph. The members of the society gave an exhibition of the method of setting a scene.

Manager Harry W. Williams and Joseph T. Speer, of Pittsburg, spent Nov. 8 in Cleveland, O., looking over the several sites submitted by Cleveland real estate dealers. Three selections were made, but just which one of these will be accepted is not yet known.

Jessie Bartlett-Davis is having a one-act operetta written, which she will present in vaudeville.

David O'Brien and Henrietta Herold are rehearsing a new sketch, which they will present at Gloucester, Mass.; Elmira and Buffalo, N. Y., and Chicago, Ill.

Frank G. Mack, who has successfully managed the Savoy, at Lowell, Mass., for the past two years, resigned on Oct. 29. Charles F. Dempsey is conducting the house as business-manager.

Pliny T. Rutledge and Mary Condon will be seen in vaudeville next Summer, opening in the East.

S. J. DeHoyt, who has had charge of Mildred and Rose Hoyt's affairs for the past two seasons, has left [illegible] hands with A. F. Blakeslee in a minstrel [illegible]. Mr. De Hoyt's adopted son "Danny" leaves the Rose Hoyt co. to join his father.

Walter L. Talbot and Abbott Davison have been meeting with success in their new operatic travesty, John D. Hicky and Henry Irvin in Vaudeville. They have just finished playing Poli's, New Haven, Boston [illegible] Koster and Bial's, and the Grand Opera House, Philadelphia.

Lottie Fremont was attacked by a highway robber on Nov. 7 while on her way from the theatre to

VAUDEVILLE. | VAUDEVILLE.

Another New Home for Burlesque.

The Historic Front St. Theatre,

BALTIMORE, MD.,

Has been purchased in fee by G. A. WEGEFARTH, President and General Manager of the

COURT ST. THEATRE, Buffalo, N. Y., and the

NEW BIJOU THEATRE, Washington, D. C.,

And Will At Once be Reconstructed and Remodeled into

THE HANDSOMEST AND MOST CAPACIOUS THEATRE IN AMERICA PLAYING TRAVELING BURLESQUE COMBINATIONS.

Managers of burlesque attractions communicate at once for time for next season at all three houses.

Jan. 7, 14, 21 open this season at Washington. Write or wire.

G. A. WEGEFARTH, Court St. Theatre, Buffalo, N. Y.

MORRIS S. SCHLESINGER, Gen'l Representative and Bus. Manager.

AFTER TWO YEARS IN ENGLAND,
Return to America Nov. 21st by Steamer Oceanic (STEERAGE).

FLORENCE BINDLEY

THE VERSATILE ARTIST.

CAN WAIT ON TABLES, PEEL POTATOES, AND DARN SOCKS.

"Some of the Remarkable Features of the Performance of an Unusual "Child Artist.""

"NOT EDNA MAY, BUT LITTLE ELSIE."

"Ordinarily I have no especial love for the 'child artist' in any of its manifestations.

However, if ever there was a 'child artist' who had a reasonable right to exist, a 'child artist' for whom I would buy ice cream sodas and not consider the money wasted, I am willing to believe that Little Elsie is its name.

There is only one glaring fault to be found with her, and that is her name. It is too undignified, and Little Elsie, be it understood, is a young person who radiates dignity.

Elsie's 'turn,' as exemplified at Keith's, embraces both imitations and character work—not enough of either to be tiresome nor to overtask her powers. Her imitations are of Anna Held singing 'Come Play with Me;' Dan Daly in 'Nothing New,' Fougere in 'Hello, Ma Baby,' and Edna May in 'The Belle of New York.' Her principal character impersonation is a less Dandy-like Hebrew singing a parody on 'The Blue and the Gray.' In fact, this might with propriety be called an imitation of Mr. Dandy.

Although Elsie's pantomime is only suggestive of the original, she is very successful in the more difficult feature of imitation, the reproduction of voice. In her Anna Held and Dan Daly impersonations especially, her voice was in each case wonderfully like the entirely different tones of the originals, so much so that listening with closed eyes the deception was practically perfect.

I really should like to buy her an ice cream soda just to find out what her private opinion of ice cream soda is. Would she scorn it as a youthful frivolity?"—Boston "Journal," Oct. 13, 1900.

JOSEPH HART
—AND—
CARRIE DE MAR

Keith's, Boston, Nov. 12-19
Keith's, Providence, Nov. 21-26

MR. AND MRS. ARTHUR SIDMAN

"YORK STATE FOLKS."

"Course I may be sort o' biased,
But I allus have contended,
That the middle part o' York State
'S where the Lord at first intended
Plantin' Eden."
—Charles Newton Hood.

SPRING OF 1901—BIG PRODUCTION.

AT LIBERTY.

T. J. GORMAN AND WEST ESTELLE

The most polite singing and dancing act in vaudeville. Featuring their latest comedy success, "IN 40NG." Play responsible parts. Address Agents, or 183 1st Ave., N. Y. City.

THE FOUR HILLS.

SAVOY THEATRE.—One of the prettiest little comedy sketches ever presented to a Lowell audience is that which the Four Hills are giving this week at the Savoy Theatre. It represents the trials and tribulations of a married couple, the possessors of two precocious and very clever children. Replete with humorous features, but enhanced by a delicate tint of pathos running through it.—The Lowell Sun, Nov. 1, 1900.

Last Sunday New York Theatre.

Charles Horwitz

(OF HORWITZ & BOWERS.)

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Royal Visitor," for Mr. and Mrs. Harry Bulworth; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas, and many others. For terms on sketches, monologues, &c., address

CHARLES HORWITZ, 77 and 79 Clark St., Chicago, Ill.

THE COMEDIENNE,

Kathryn Osterman

THE WIDOW.

The latest sketch. A big hit.

IRVING BROOKS

ASSISTING

KATHRYN OSTERMAN.

SKETCHES FOR VAUDEVILLE

Author of "Wealthy Widow Wiggles," for St. Geo. Hussey; "Business vs. Matrimony," for Mr. and Mrs. Gene Hughes; "A Deadly Cocktail," for Beatrice Moreland etc., etc. Written to order. Have several on hand. FRANK A. FERGUSON,
989 E. 43d St., Chicago, Ill.

CAICEDO, THE ORIGINAL.
King of the Wire. Without a peer.
This week at Koster & Bial's. Address 206 E. 14th St., N. Y.

the hotel, in Pittsburg. He struck her with his fist, grabbed her pocketbook, and ran. Miss Fremont mourns the loss of $75, a gold locket, and a valuable diamond ring.

Bush and Gordon, the comedy acrobats, are now en route with M. B. Leavitt's Spider and Fly co.

W. C. Fields, the eccentric juggler, will sail for Germany on the "Deutschland," to open at the Winter Garden, Berlin, Jan. 1, 1901.

Laura Allen and Gladys Murray, of Bissell's Fads and Follies Burlesquers, have joined hands and are booked for next Summer at a popular resort near New York.

Fred C. Fish, of Fish and Quigg, is still a patient at the Post-Graduate Hospital, where he is slowly recovering.

SONGS AND SINGERS.

Artie Hall made a tremendous hit with her latest coon song, "I Don't Care What Happens to Me now," at Tony Pastor's Theatre last week.

Theodore Bendix has written a new characteristic composition, called "A Southern Reverie," which bids fair to rival his previous works in popularity. It is published by M. Witmark and Sons.

Josephine Sabel was in court last week for examination in supplementary proceedings, brought by Joseph W. Stern and Co., who had recovered judgment against her for $155.60, costs of the suit which was lost by Miss Sabel. There were lively times in court when Miss Sabel refused to answer some questions, but matters were finally adjusted, and the singer agreed to pay the bill.

BUSINESS NOTES.

Adelaide Hermann is meeting with great success with the Burke and Chase Vaudeville co., of which she is at the head this season. The critics in all the cities in which she has appeared pronounce her sleight-of-hand work equal to that of her late famous husband, Herrmann the Great.

The Utopians are now in their fifth week on the Western circuit and business has been all that could be expected. A midnight show was given election night and the house was packed. The military finish to the burlesque has created quite a sensation. Nellie Sylvester was the recipient of two baskets of flowers from some friends in Milwaukee. Hattie Whiting, of Whiting and Whiting, has been obliged to lay off temporarily, on account of ill health, and her parts are being played by Gladys St. John. It is rumored that there will be a wedding in the co. during the Christmas holidays.

Mr. and Mrs. Joe Keaton are playing this week at the Columbia Theatre, Cincinnati, with the Kohl-Castle and Hopkins circuit to follow. They will visit Mr. Keaton's parents at their home in Perry, Okla. Ter., after which they return East to fill time at Tony Pastor's and on the Burke and Chase circuit, introducing their new act, The Man with the Table.

Kathryn Osterman is playing her new sketch, The Widow, at the Columbia Theatre, Cincinnati, this week. It is the work of M. A. Kraus and is said to be a worthy successor to The Editor, in which the clever comedienne made her first big success in vaudeville. During Miss Osterman's Spring tour of the Keith circuit she will be seen in Grant Stewart's brilliant one-act play, To-morrow at Twelve.

Marshall P. Wilder played Keith's Theatre, Providence, R. I., week of Oct. 29, and received strong press notices for his new anecdotes, imitations and recitations, and a warm greeting from the Providence public, who showed even keener appreciation of his entertaining ability than they did when he appeared at this house last season.

James F. Dolan and Ida Lenharr have scored a great success in A Blight Toned Burglar at the Orpheum, San Francisco. Their press notices were excellent.

The press of Boston has been unanimous in praise of the work of J. K. Murray and Clara Lane, the operatic stars, who are appearing at Keith's. These stars have scored a big success on the Keith, Chase, and Cleveland circuits, and have been re-engaged wherever they have appeared. They have concluded to remain in vaudeville this season, giving condensed opera.

Ed. H. Lester, business manager of A Trip to Coontown, writes as follows: "This is the eleventh week of our season, and business has been up to expectations. Business in Cincinnati, Cleveland, and Detroit was more than satisfactory. While we have not broken any records, nor had S. R. O., still we are satisfied. Bob Cole still makes a big hit with his song, "Pickin' on a Chicken Bone," and Billy Johnson's new song, "If That's Society, Excuse Me," is getting encores nightly. Commencing next week, we start West, expecting to go as far as Denver, and will reach New York about March.

The Sohlkes and their five "picks" have just closed at Koster and Bial's, where they made a success. Since playing New York they have had three offers to go to Europe, which they are at present considering. They will soon play New York again, opening at a prominent Broadway house for a run, with a new act.

The last of the long string of attractions owned and controlled by Gus Hill opened the season last week. It is the new Vanity Fair Extravanza co., which is made up of prominent performers, with new scenery and a superbly attired chorus. The music is all special. The olio is superior, including Frank Bush, Bessie May Hall, Les and Walton, Clifford and Dixon, Leslie and Adams, Harry and Sadie Fields, Niblo and Riley, and others. C. C. Keener is the manager of the co., George Marshall, musical director; Walter Daly, electrician, and John Hill, carpenter. Business has been very large since the opening.

John W. World and Beatrice Hastings produced a new sketch, written by Arthur Lamb, called A Dummy's Antics, at the Orpheum, San Francisco, week of Nov. 5, which met with instantaneous success.

Gorman and West are meeting with success in their new singing and dancing act.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Aborn and Drew—Park, Worcester, 15-17.
Adler, Flora—Auditorium, Des Moines, 12-17.
Ahern and Patrick—Olympic, Chicago, 12-17.
Alabama Four—Keith's, Boston, 12-17.
ALBERTI, CHAS. V.—Proctor's 23d St., N. Y., 12-17.
Allen, Leon, and Bertie—Columbia, St. Louis, 12-17.
Allisons, The—Keith's, N. Y., 12-17.
American Quintette—Shea's, Toronto, 12-17.
Ameta—Keith's, Boston, 12-17, Keith's, Providence, 19-24.
Anderson Sisters—K. and B., N. Y., 12-17.
Andrus and Field—Olympic, Chicago, 12-17.
ANNETTE SISTERS—Orpheum, Kansas City, 18-24.
Averys, The—Proctor's Fifth Ave., N. Y., 12-17.
Bachelor Club—Chase's, Baltimore, 12-17.
Baker, Pete—Novelty, Brooklyn, 12-17.
Barrows, Jas. O.—H. and B., Brooklyn, 12-17.
Barrows, The—Proctor's Fifth Ave., N. Y., 12-17.
Bartlemes—Olympic, Chicago, 12-17.
Behan Trio—Chicago O. H., 12-17.
Bell, Digby—Chase's, Baltimore, 12-17.
Bellman and Moore—Keith's, Phila., 12-17.
Bennett and Rich—Park, Worcester, 15-17.
Bennett and Young—Palace, N. Y., 12-17.
Berger, Anna Teresa—Keith's, Boston, 12-17.
BERGERE, CHEVALIER—New York, Dec. 3-8.
Binns and Binns—Palace, N. Y., 12-17.
Bondi, Ugo—Palace, N. Y., 12-17.
Blackstone Quartette—Shea's, Buffalo, 12-17.
Blocksom and Burns—New York, N. Y., 12-17.
Bloom, Lew—Keith's, Boston, 12-17.
Bonehill, Bessie—Boston Music Hall, 12-17.
Branigan, Pat, and Sadie—Wonderland, Detroit, 12-17.
Brennan and Sinnott—Proctor's 23d St., N. Y., 12-17.
Brooks Bros.—Park, Worcester, 12-14.
Brownings, The—Haymarket, Chicago, 12-17.
Bucklin, Belle—New York, N. Y., 12-17.
Budworth, Mr. and Mrs. Harry—H. and S., Harlem, 12-17.
Bunth and Rudd—Proctor's 23d St., N. Y., 12-17.
Burgh, Jack—Auditorium, Des Moines, 12-17.
Burkhardt, G.—Pastor's, N. Y., 12-17.
Burkhardt, Lillian—Haymarket, Chicago, 12-17.
Burnham, Sophie—Proctor's 125th St., N. Y., 12-17.
Burt, Nellie—G. O. H., Phila., 12-17.
Burton and Brookes—Olympic, Chicago, 12-17.
Butler, Etta—Keith's, Boston, 12-17.
Cincello, Joan—K. and B., N. Y., 12-17.
Callahan and Mack—Shea's, Buffalo, 12-17.
Camp, John E.—Palace, N. Y., 12-17.
Campbell and Dare—Cook's, Rochester, 12-17.
Cantield and Carleton—Proctor's 23d St., N. Y., 12-17.
Capitaine, Adelde—Palace, N. Y., 12-17.
Carmen Sisters—Keith's, Providence, 12-17.
Carrington and Holland—Cook's, Rochester, 12-17.
Carsello Sisters—Chicago O. H., 12-17.
Carus, Emma—New York, N. Y., 12-17.
Case, Charlie—Cook's, Rochester, 12-17.
Case and Lochir—Poli's, New Haven, 12-17.
Cawthorn and Forrester—G. O. H., Phila., 12-17, K. and B., N. Y., 19-24.
Christina, Mlle.—Shea's, Toronto, 12-17.
Clayton, Jones and Morrison—Chicago O. H., 12-17.
Coakley and Housted—Shea's, Buffalo, 12-17.
Cogan and Bacon—Pastor's, N. Y., 12-17.
Coghlan, Rose—Olympic, Chicago, 12-17.
Colbys, Musical—Olympic, Chicago, 12-17.
Collid, Leontine and Willie—Keith's, Phila., 12-17.
Collois, The—New York, N. Y., 12-17.
Collins, Edna—Keith's, Phila., 12-17.
Comedy Four—Keith's, N. Y., 12-17.
Comer, Imogene—H. and B., Brooklyn, 12-17.
Conditt and Morey—San Francisco, 19-Dec. 8.
Conors and Dunn—Savoy, Lowell, 12-17.
Cook and Clinton—G. O. H., Phila., 12-17.
Cook and Sonora—Novelty, Brooklyn, 12-17.
Coote, Bert—Cook's, Rochester, 12-17.
Corinthian Four—Boston Music Hall, 12-17.
Courthope, Jane—Keith's, Boston, 12-17.
Craigs, The—Keith's, Boston, 12-17.
Cressy and Dayne—Columbia, St. Louis, 12-17.
Cushman, Holcombe and Curtis—Wonderland, Detroit, 12-17.
Craigs, The—Keith's, Boston, 12-17.
Dale, Musical—Shea's, Toronto, 12-17.
Dale, Violet—Cook's, Rochester, 12-17.
D'Alma—Boston Music Hall, 12-17.
Daly, Lizzie and Venie—Lyceum, Baltimore, 12-17.
Dandy, Jess—H. and S., Harlem, 12-17.
Darrow, Mr. and Mrs. Stuart—Savoy, Lowell, 12-17.
Davenport Bros.—Proctor's 125th St., N. Y., 12-17.
Davis, Geo. C.—Boston Music Hall, 12-17.
Davis, Wm. Cahill—Wonderland, Detroit, 12-17.
Day, Geo. W.—A. M., Baltimore, 19-24.
Deborn, Maude—Savoy, Lowell, 12-17.
De Witt and Burns—Novelty, Brooklyn, 12-17.
De Wolf, Marie—Olympic, Chicago, 12-17.
Dillon Bros.—Keith's, Boston, 12-17.
Dodson, J. E.—Proctor's 125th St., N. Y., 12-17, Keith's, Providence, 19-24.
Doerge Sisters—Palace, N. Y., 12-17.
Donohue and Nichols—Orpheum, Kansas City, 12-17.
Dooling and Brennan—Keith's, Providence, 12-17.
Dowling, Mr. and Mrs. Jos. J.—G. O. H., Phila., 12-17.
Downs, T. Nelson—Empire, Dublin, Ire., 12-17, Empire, Belfast, 19-24.
Dresser, Louise—Columbia, St. Louis, 12-17.
Drew, Mr. and Mrs. Sidney—K. and B., N. Y., 12-17.
Dumonts, The—New York, N. Y., 12-17.
Eckert and Berg—Park, Worcester, 12-17.
Edestus—Novelty, Brooklyn, 12-17.
Eldred, Gordon—Keith's, Boston, 12-17, Keith's, Providence, 19-24.
Eldridge, Press—K. and B., N. Y., 12-17, Cook's, Rochester, 19-24.
ELTONG SISTERS—Grand, Hanley, Eng., 12-17, Empire, Nottingham, 19-24.
Ellis, Mr. and Mrs. Chas. T.—Keith's, Boston, 12-17.
Elseeta and Sydney—Chicago O. H., 12-17.
Emmett, Gracie—Keith's, N. Y., 12-17.
Emmett and Gilson—Chicago O. H., 12-17.
Emmy, Mlle.—Keith's, Phila., 12-17.
Elsie, La Petite—Proctor's 23d St., N. Y., 12-17.
Emerson and Omega—Park, Worcester, 15-17.
Etoile and Lee—Lyceum, Baltimore, 12-17.
Fantas, Two—Pastor's, N. Y., 12-17.
Farley, James and Bonnie—Proctor's 125th St., N. Y., 12-17.
FAGAN AND SINCLAIR—Brooklyn Music Hall, 19-24.
Fay, Effie—G. O. H., Phila., 12-17.
Fields, W. C.—Chicago O. H., 12-17.
Fields and Ward—Keith's, Phila., 12-17, Circle Music Hall, N. Y., 19-24.
Filson and Erroll—Lyceum, Baltimore, 12-17.
Flatow and Dunn—Proctor's, Albany, 12-17.
FLATT AND SUTHERLAND—Keith's, Phila., 12-17.
Fowler, Bertie—Columbia, St. Louis, 12-17.
Fox and Foxie—Wonderland, Detroit, 12-17.
Fox, Belle—Proctor's Fifth Ave., N. Y., 12-17.
Franchelli and Lewis—Park, Worcester, 12-14.
Francois, Mons.—Brooklyn Music Hall, 12-17.
Frank and Don—Proctor's 23d St., N. Y., 12-17.
Fuller, Mr. and Mrs. Martin—Boston Music Hall, 12-17.
Fuller, Mollor and Burke—H. and S., Harlem, 12-17.
Gallando—Proctor's 125th St., N. Y., 12-17.
Gardner and Maddern—G. O. H., Nashville, 12-17.
Gardner Bros.—Pastor's, N. Y., 12-17.
Garetta—Proctor's 125th St., N. Y., 12-17.
GARRISON, THE—Holloway Empire, London, 12-17, Newcross Empire, 19-24.
Gaspard Bros.—Chicago O. H., 12-17.
GASSMAN, JOSEPHINE—Lyceum, Baltimore, 12-17.
Gavin and Platt—Poli's, New Haven, 12-17, Music Hall, Boston, 19-24.
Gaylor and Graff—Music Hall, Boston, 12-17.
Genaro and Bailey—Chicago O. H., 12-17.
Gevers, Two—G. O. H., Schenectady, 12-24.
Gilbert, Bessie—Boston Music Hall, 12-17.
Girard and Gardner—Columbia, Cincinnati, 12-17.
Gladstone, Lotta—Brooklyn Music Hall, 12-17.
Glenroy, Jas. Richmond K. and B., N. Y., 12-17.
Gloss Bros.—Proctor's 125th St., N. Y., 12-17.
Golden, George Fuller—New York, N. Y., 12-17.
Goldin, Horace—Keith's, N. Y., 12-17.
Grant and Norton—Chicago O. H., 12-17.
Grupewin and Chance—Shea's, Toronto, 12-17, Empire, Cleveland, 19-25.
Guille, A. L.—Keith's, Providence, 12-17.
Hacker and Lester—Chase's, Baltimore, 12-17.
Hall, Pauline—Proctor's 23d St., N. Y., 12-17.
Halliday and Quinn—H. and S., Harlem, 12-17.
Hanson and Nelson—Shea's, Buffalo, 12-17.
Harney Trio—Keith's, Boston, 12-17.
Harrigan—Brooklyn Music Hall, 12-17.
Harris and Harris—Pastor's, N. Y., 12-17.
Hart and De Mar—Keith's, Boston, 12-17.
Harty, John R.—Palace, N. Y., 12-17.
Hassan, Ben Ali—Keith's, Phila., 12-17.
Hathaway, Belle—Proctor's 23d St., N. Y., 12-17.
Hawkins, Leo—Poli's, New Haven, 12-17.
Hawthorne Sisters—Haymarket, Chicago, 12-17, Columbia, St. Louis, 19-24.
Hayes and Bandy—Keith's, Providence, 12-17.
Hendrix and Prescott—Brooklyn Music Hall, 12-17.
Hill, Hamilton—Keith's, Providence, 12-17.
Hilliard, Robt.—Shea's, Buffalo, 12-17.
Hogan, Ernest—H. and S., Harlem, 12-17.
Holloway Trio—Olympic, Chicago, 12-17.
Hooker and Davis—Shea's, Toronto, 12-17.
Howe, Wall and Walters—Keith's, Providence, 12-17.
Hughes, Mr. and Mrs. Gene—Olympic, Chicago, 12-17.
Humes and Lewis—Pastor's, N. Y., 12-17.
Hunting Four, The—Keith's, Phila., 12-17.
Ishmael—Keith's, Phila., 12-17.
Jagna, Ellene—Pastor's, N. Y., 12-17.
Javelle—Keith's, Phila., 12-17.
Johns, Johnny—Keith's, Providence, 12-17.
Johnson and Blodgett—Shea's, Buffalo, 12-17.
Johnson, Carroll—Keith's, Providence, 19-24.
Johnson, Davenport and Lorello—Columbia, St. Louis, 12-17.
Johnston Bros.—K. and B., N. Y., 12-17.
Johnstons, Musical—Wonderland, Detroit, 12-17.
Kalbrun, Julia—Olympic, Chicago, 12-17.
Katz—Keith's, N. Y., 12-17.
Keaton, Mr. and Mrs. Joe—Columbia, Cincinnati, 12-17.
Kelley, Sam and Ida—Haymarket, Chicago, 12-17.
Kenna, Chas., Fall River and Lawrence, 12-17, Keith's, N. Y., 19-24.
Kesane Children—Haymarket, Chicago, 12-17.
Kesane and Chaplain—Haymarket, Chicago, 12-17.
Lacy, Harry—Poli's, New Haven, 12-17.
Lafayette—Proctor's Fifth Ave., N. Y., 12-17.
Lamonts, Two—Poli's, New Haven, 12-17.
Lane, Lucie—Pastor's, N. Y., 12-17.
Laporte Sisters—Savoy, Lowell, 12-17.
Latina—Boston Music Hall, 12-17.
Laurence Sisters—Keith's, Phila., 12-17.
Lavender and Thompson—Haymarket, Chicago, 12-17.
Lawson and Namon—Keith's, Providence, 12-17.
Lawrence and Harrington—Novelty, Brooklyn, 12-17.
Leech, M. H. and E.—Brooklyn, 12-17.
Leigh and Bronson—Haymarket, Chicago, 12-17.
Leonard, Ed.—Novelty, Brooklyn, 12-17.
Leondare's—Chicago O. H., 12-17.
Le Roy and Clayton—Proctor's Fifth Ave., N. Y., 12-17.
Le Roy and Levanion—G. O. H., Phila., 12-17.
Leslie, Kittie—Boston M. H., 12-17.
Lester and Jermon—Keith's, N. Y., 12-17.
Lewis and Ryan—Keith's, N. Y., 12-17.
Lewis, May Belle—Haymarket, Chicago, 12-17.
Link, Billy—New York, N. Y., 12-17.
LINTON AND WINTER—H. and B., Brooklyn, 12-17, Keith's, Phila., 19-24.
Litchfield, Neil—Chase's, Baltimore, 12-17.
Littlefield, W. C.—Cook's, Rochester, 12-17.
Long and Cotton—Palace, N. Y., 12-17.
Lorry, Mlle.—New York, N. Y., 12-17.
Lovering, Gertrude A.—Keith's, N. Y., 12-17.
Luken Bros.—Keith's, Phila., 12-17.
Lund, Baby—Orpheum, Kan. City, 12-17.
Macagnes, Three—Keith's, Providence, 12-17.
McBride and Goodrich—Pastor's, N. Y., 12-17.
McCale and Daniels—Chicago O. H., 12-17.
McCarver, Reed and McCarver—Columbia, St. Louis, 12-17.
Macco, Sig.—Keith's, N. Y., 12-17.
McIntyre and Heath—Shea's, Toronto, 12-17.
McIntyre, Maude—Keith's, Providence, 12-17.
Magrelys, The—Proctor's Fifth Ave., N. Y., 12-17.
Maitland, May—Park, Worcester, 12-17.
Malcolm and Delmore—Haymarket, Chicago, 12-17.
Manning and Davis—Keith's, N. Y., 12-17.
Marsh and Sartella—Dewey, Gloucester, 19-24.
Marsson, Lewis—Olympic, Chicago, 12-17.
Maxwell and Simpson—Keith's, Boston, 12-17.
Mazuz and Mazette—Haymarket, Chicago, 12-17.
Meiers, Dave—Boston Music Hall, 12-17.
Melrose Bros.—Boston Music Hall, 12-17.
Melville and Stetson—Keith's, Providence, 12-17.
Meredith, Maud—Proctor's Fifth Ave., N. Y., 12-17.
Merritt and Murdock—Orpheum, Kan. City, 12-17.
Miles and Raymond—Cook's, Rochester, 12-17.
Mitchel and Berwick—Pastor's, N. Y., 12-17.
Montague and West—H. and S., Harlem, 12-17.
Montero and Cha—Kongerthaus, Hamburg, Dec. 2-8.
Montgomery and Stone—Boston Music Hall, 12-17.
Moss Hilton—Olympic, Chicago, 12-17.
Moreland, Thompson and Roberts—A. M., Washington, 12-17.
Morris, Lily—Chicago O. H., 12-17.
Morton and Elliott—H. and B., Brooklyn, 12-17.
Morton, Jas. J.—Proctor's 23d St., N. Y., 12-17.
Murray and Lane—Keith's, Boston, 5-17.
Murray, Elizabeth—Shea's, Toronto, 12-17.
Nawville, Mr. and Mrs. Augustin—Haymarket, Chicago, 12-17.
Navarros, Three—Shea's, Buffalo, 12-17.
Newsky Trio—Columbia, St. Louis, 12-17.
NIBLO, FRED—Olympic, Chicago, 12-17, Haymarket, 19-24.
Nichols Sisters—Olympic, Chicago, 12-17.
Nobles, Milton and Dolly—Lawrence, Mass., 12-14, Fall River 15-17.
Norworth, Jack—Columbia, St. Louis, 12-17.
O'Brien and Havel—K. and B., N. Y., 12-17.
O'Neil and Torp—Olympic, Chicago, 12-17.
Ozar and Delmo—Haymarket, Chicago, 12-17.
Pantzer Trio—Orpheum, Kansas City, 18-24.
Papinta—Proctor's Fifth Ave., N. Y., 12-17.
Partellos, The—Rockland, Me., 12-17, Savoy, Lowell, 19-24.
Perotti, Julius—New York, N. Y., 12-17.
Phillips, Jos. A.—Shea's, Toronto, 12-17.
Pianka, Mlle.—Cook's, Rochester, 12-17.
Pickett and Whipple—Auditorium, Des Moines, 12-17.
Pierce, Alice—Park, Worcester, 12-17.
Polk and Kollins—Keith's, N. Y., 12-17.
Post and Clinton—Palace, N. Y., 12-17.
Powers Bros.—Brooklyn Music Hall, 12-17, Keith's, Providence, 19-24.
Rae and Brosche—Wonderland, Detroit, 12-17.
Ramsey Sisters—Haymarket, Chicago, 12-17.
Randall—Park, Worcester, 12-14.
Randalls, The—Keith's, N. Y., 12-17.
Raymond Trio—Park, Worcester, 12-14.
Redding, Francesca—G. O. H., Phila., 12-17.
Redmond, Rita—K. and B., N. Y., 12-17.
Reed Birds—Proctor's 125th St., N. Y., 12-17.
Rentons, Four—Park, Worcester, 12-14.
Ricardo, Flying—Chicago O. H., 12-17.
Rice and Cohen—Proctor's 23d St., N. Y., 12-17.
Rice, Billy—Auditorium, Des Moines, 12-17.
Richardson, Lavender—Proctor's, Albany, 12-17.
Roberts and Wilfride—H. and B., Brooklyn, 12-17.
Rogers, Ed—Proctor's 125th St., N. Y., 12-17.
Romola Bros.—H. and S., Harlem, 12-17.
Rooney and Gehrue—New York, N. Y., 12-17.
Rose, Julian—K. and B., N. Y., 12-17.
Rosebuds, Three—H. and B., Brooklyn, 12-17.
Rossley and Rostelle—Pastor's, N. Y., 12-17.
Rossow Midgets—K. and B., N. Y., 12-17.
Rossow, Chas.—K. and B., N. Y., 12-17.
Russell Bros.—Pastor's, N. Y., 12-17.
Sankey Bros.—Proctor's, Albany, 12-17.
Sayre, Alys Lorraine—Columbia, St. Louis, 12-17.
Schaffer, Severus—Columbia, St. Louis, 12-17.
Schuyler Sisters—Proctor's 125th St., N. Y., 12-17.
Seeley and West—Boston Music Hall, 12-17.
Seymour, Chas. G.—Proctor's Fifth Ave., N. Y., 12-17.
Shaw, Alice—Novelty, Brooklyn, 12-17.
Shean and Warren—Shea's, Buffalo, 12-17.
Sidman, Mr. and Mrs. Arthur—Keith's, Providence, 12-17.
Silvern and Emerie—H. and B., Brooklyn, 12-17.
SIMPSON, CHERIDAH—Shea's, Buffalo, 12-17.
Sisson and Wallace—Palace, N. Y., 12-17.
Smedley Sketch Club—Chicago O. H., 12-17, Columbia, St. Louis, 19-24.
Smith, Dory and Cee—Proctor's 23d St.
Smith, Oscar—Keith's, Boston, 12-17.
Smith and Campbell—Keith's, Providence, 12-17.
Sohlkes, Gus and Maud—G. O. H., Phila., 12-17.
Spaulding—G. O. H., Phila., 12-17.
Stanley and Wilson—Auditorium, Des Moines, 12-17.
Stanton and Modjeska—Music Hall, Brooklyn, 12-17.
A. M., Washington, 19-24.
Stewart, George—Chicago O. H., 12-17.
Stine and Evans—Dockstader's, Wilmington, 12-17.
Stinton and Merton—K. and B., N. Y., 12-17.
Sullivan, Mark—Shea's, Buffalo, 12-17.
Sully, Lew—H. and B., Brooklyn, 12-17.
Sweet, Chas. R.—Proctor's 125th St., N. Y., 12-17.
Swiggett and Clark—Shea's, Buffalo, 12-17, Shea's, Toronto, 19-24.
Swor and Dwyer—Boston Music Hall, 12-17.
Taglione, Mlle.—H. and S., Harlem, 12-17.
Tonakas, The—Cook's, Rochester, 12-17.
Tenley and Simonds—G. O. H., Phila., 12-17.
Terry and Elmer—Proctor's, Albany, 12-17.
Thorne, Mr. and Mrs. Harry—Music Hall, Boston, 12-17, Savoy, Lowell, 19-24.
Thurston, Howard—Palace, London, 12-Dec. 8.
Touhey and Lacey—Novelty, Brooklyn, 12-17.
Tyler, Rosa Lee—Haymarket, Chicago, 12-17.
VAN CLEVE, CARROLL—Keith's, Phila., 12-17.
Van Sielen, Ida—Proctor's 23d St., N. Y., 12-17.
Van Vechten, Ed—Victoria, B. C., 12-24.
Vernon, Jess—Pastor's, N. Y., 12-17.
Ward and Curran—Savoy, Lowell, 12-17.
Watson, Harry—Shea's, Toronto, 12-17.
Wayne and Caldwell—Auditorium, Des Moines, 12-17.
Wells, Lou—Proctor's, Albany, 12-17.
Wentworth, May—Chicago O. H., 12-17.
Western, Lillie—Brooklyn Music Hall, 12-17.
Weston and Herbert—Columbia, St. Louis, 12-17.
Wheeler and Vetter—Olympic, Chicago, 12-17.
Whitney Bros.—Orpheum, Vienna, 1-30.
White and Stuart—Keith's, Phila., 12-17.
WHITE, MARSHALL P.—H. and B., Brooklyn, 12-17, Orpheum, Kansas City, 25-Dec. 1.
Willis Trouse—Orpheum, Kansas City, 12-17.
Williams, Gus—Proctor's Fifth Ave., N. Y., 12-17.
Williams and Tucker—Proctor's, Fifth Ave., N. Y., 12-17.
Willards, Three—K. and B., N. Y., 12-17.
Wilson and Leicester—Savoy, Lowell, 12-17.
Wilson and Waring—Wonderland, Detroit, 12-17.
Windom, Wm. H.—Shea's, Buffalo, 12-17.
Winton, J. D.—Haymarket, Chicago, 12-17.
World and Hastings—Orpheum, Los Angeles, 12-17.
Wurz and Adhir—Orpheum, Kansas City, 12-17.
Yale Trio—Boston Music Hall, 12-17.
Yosacrys, Three—Keith's, N. Y., 12-17.
Young, Ollie—Bon Ton, Jersey City, 12-17.
Zeb and Zarrow—Keith's, Phila., 12-17.

MATTERS OF FACT.

H. S. Taylor's Exchange is doing the booking for the Empire Theatre, Atlantic City, N. J., in conjunction with the Camden, N. J., Theatre.

Helaine Hadley, who was very successful as leading woman of Russ Whytal's company last season, is at liberty. She may be addressed in care of this office.

Herbert Kerr, musical director, will be at liberty after Nov. 17.

Thanksgiving matinee and night are wanted for The Tory's Guest, a play by Victor Mapes, which was performed for the first time at a special matinee at the Empire Theatre, New York, Nov. 8. It is being booked by Charles A. Goettler, care Carnegie Hall.

Dramatic people are wanted by "Doyle," 352 West Forty-second Street, to complete a company.

David Higgins and Georgia Waldron are repeating their former success with their new comedy, Courting at Green's. They played last week at Streator, Ill., to the largest receipts at regular prices in the history of the local theatre, every available space being sold before the arrival of the company.

A trustworthy manager up in the vaudeville business is wanted by Ed. Johnson, care the Griswold House, Detroit, Mich.

Manager Joseph Fralinger has one of the best paying theatres in New Jersey. His Academy of Music at Atlantic City is a handsome house of large capacity and a stage of sufficient proportions to accommodate the biggest attractions on the road. He has Thanksgiving Day open, and, as his audiences are of a discriminating character, he will consider only the best for this profitable date.

Owing to the destruction by fire of the Paterson Opera House last week, the Columbia is now the only first-class theatre in Paterson, N. J. The business has been very good considering election, and should be much larger now that the Columbia has no opposition. Manager Ben Leavitt is booking for the season of 1901 and 1902. A few weeks for the rest of this season are still open to first-class attractions.

Edwin Maynard, leading light comedian and general leading man, as well as a capable stage director, is at liberty.

William Wolff, operatic comedian, has accepted an offer from J. C. Williamson to become leading comedian of his opera company touring the Australian colonies, and will sail Nov. 16 on the "Aotangi" from Vancouver, B. C. Mr. Wolff is remembered as the original comedian and for four years general director and organizer of the first Castle Square opera company. His desire to visit the Australian country has induced him to accept Mr. Williamson's offer in preference to inducements here. It is his intention to remain abroad about six months.

Saturday night is a good night at Punxsutawney, Pa., where J. C. Fish manages the Mahoning Street Opera House. A few of these nights are still open for this season.

The Western rights to Mark E. Swan's play, The Man of Mystery, are vested in Leary and Hagen. Productions by others are unauthorized and will be proceeded against by the author.

Immediate open time is offered to good attractions only at the Pine Bluff (Ark.) Opera House by Manager N. Holland. Pine Bluff has a population of fifteen thousand according to the last count.

"Business," care of this office, will purchase outright or buy an interest in a good comedy drama or melodrama.

Repertoire and vaudeville organizations are wanted for one or three nights at the Bijou Theatre, Latrobe, Pa.

Dick Ferris' two companies, Ferris' Comedians and the Grace Hayward company, are doing some of the biggest business ever recorded at popular prices in the cities of the Middle West. The Grace Hayward company played to over $2,000 in Sioux City, Ia., recently, while the Comedians broke records in Springfield, Ill., with over $2,000. Twenty-five people are employed in each company, and a complete scenic equipment for each play is carried.

Eileen Seymour resigned from the Lost in Egypt company. She is now at liberty.

Hopkins's Continental play, Mistress Nell, by George Hazelton, Jr., is fully protected by copyright. Manager Maurice Campbell wants time after Jan. 1 for a special company, which will present this big New York success in the one-night stands. Miss Crosman's business continues unabated at the Savoy.

The Irwin is in search of a monologue or two for order. She will pay a good price for the right kind.

Billy Bowers is making a hit in The Ebb Tide.

Henckeburg and Heslacher, owners of Marks Brothers' Dramatic company, turned down many in the cities at the Richardson Theatre, Buffalo, N. Y.

Charles J. Wagner, "The sale for Kiss Me Sweetheart, Princess Chic, closing at the Grand Opera House, Decorah, Ia., was sold to two weeks in advance, with no paper up."

Manager Josh Charles, of the Waterbury, N. J., Opera House, reports a good business owing to the fact that there have been no attractions in his section this season. He expects to make changes in some of company book [illegible] after Dec. 1, when he has that date open.

M. W. Pendley, "Robert B. Mantell's business through Iowa and Illinois is very good. A Free Lance has celebrity made a hit. We play the St. Louis Grand Opera House, where we do A Free Lance four nights, Romeo and Juliet at a Wednesday matinee, make a special production of Hamlet on Friday night, and for the closing Thanksgiving Saturday evening we produce Othello."

Daniel Sully in The Parish Priest promises to be doing the banner business of his career in New England. So great was the crush at one place, Fall River, that he had to play a matinee on Monday, Oct. 29.

The International opera company has been out four weeks and has met with good success.

George Dupree is no longer connected with The Black Diamond Express, as W. B. Watson, acting as his representative, has disposed of the play to George M. Bevere.

In an item in this department last week it was stated that, owing to the closing of The Angel of the Alley, Adele Palmer was at liberty. It was an error to mention The Angel of the Alley, which has not closed. Miss Palmer was at liberty owing to the closing of Slaves of the Orient.

The Comedy Club, of Detroit, will give their first performance of the season in December, presenting Aunt Jack. New amateur features this year will be two matinees, for which the Detroit Opera House will be secured.

YALE AND ELLIS' ATTRACTIONS.

Sidney R. Ellis arrived in New York last week, and he reports excellent business for all the attractions under the control of Charles H. Yale and himself. "The Evil Eye," said Mr. Ellis, "is in the third season of its career, and its monetary success is about one-third greater, and the performance one-third better than ever, and we shall be one-third the richer in consequence. A very gratifying result of this season is the unqualified hit of our new star and play, Al. H. Wilson, in The Watch on the Rhine. Everywhere the attraction has played it has received the hearty approval of press and public—Baltimore, Detroit, Cincinnati and Pittsburg and elsewhere. So far this season proves that Mr. Wilson is a pecuniary and artistic success. His new songs, 'Love Is All In All,' 'My Little Franklin,' 'The Tea Kettle Song,' 'In Tyrol,' 'A Song of Home,' and 'When Parading,' are a feature of the performance. We shall soon play Mr. Wilson in New York. Mr. Yale's personal example, 'The Sleeper Awakens,' now in its nineteenth season, is still a drawing card. I believe this attraction holds the record for longevity. Mr. Yale and myself are figuring on a new spectacular production in the near future."

THE IRISH PAWNBROKERS.

Manager Joe W. Spears has found a winner in his new farce-comedy, The Irish Pawnbrokers, written by Joseph M. Gaites, and successfully produced for the first time at Middletown, Conn., on Labor Day. The play is used as a vehicle to feature the two clever comedians, Murray and Wesley, one being five feet five inches tall and the other four and one-half feet. Each has scored well, one as Levi Murphy, and Irish pawnbroker, and the other as Marmaduke McSlaherty, captain of the Tuno Regiment from the "Phillipenuts Island." The company is unusually strong, and carries complete scenery for the play. Towns in Connecticut, New Jersey, Pennsylvania and New York States have given good patronage to the company and production. Through changing the route in consequence of the burning of the Paterson Opera House, the company has Thanksgiving week open. Manager Spears has also found large profits this year with his Hoyt's A Brass Monkey company, featuring Mazie Trumbull as Baggage.

THE KATZENJAMMER KIDS.

Blondell and Fennessey, with their farce-comedy creation, The Katzenjammer Kids, are breaking all records as to business. In Troy, Schenectady and Bridgeport the past two weeks the standing room sign was displayed at every performance. The Blondells and the entire company of twenty-seven received an ovation. Mr. Blondell, as a stage director, and Mr. Fennessey, as a manager, have a keen insight as to what the public want, and they give the public something amusing in this clean, bright play. Thanksgiving week they will open a New York engagement and metropolitan theatregoers will have a chance to see the magnitude of this production.

OBITUARY.

Moses H. Burgunder died at his home, Wilkes-Barre, Pa., Nov. 6, of typhoid pneumonia, after an illness of four days. Mr. Burgunder was forty-eight years old, and had been for many years a prominent theatre manager. At the time of his death he was lessee and manager of the Nesbitt Theatre and the Grand Opera House, Wilkes-Barre, and a member of the firm of Burgunder and Reis, lessees and managers of the Lyceum Theatre and Academy of Music, Scranton, Pa. He organized the Burgunder-Mishler circuit, that controlled a large number of theatres in Northwestern Pennsylvania. He was a charter member of Wilkes-Barre Lodge, No. 169, B. P. O. Elks, and Keystone Consistory, Thirty-second Degree Masons, of Scranton. Mr. Burgunder was a man of strong character, pleasing disposition, and had a host of friends.

Olive Bender, known to the stage as Olive Wallace, died of pneumonia on Nov. 3 at the Garfield Memorial Hospital, Washington, D. C. She was taken ill in September, while playing the title-role in Mam'selle Awkins, and was left by the company at the hospital in Washington, where she grew gradually weaker until death ended her suffering. She was a sister of Mrs. Thomas Jefferson, daughter-in-law of Joseph Jefferson, and had appeared successfully in many metropolitan musical productions. The remains were brought to this city on Nov. 4 for interment.

Louis Carland, an old costumer, who in his early years was a player of some importance, died at Bellevue Hospital, in this city, on Nov. 11, from the immediate effects of a surgical operation. The remains will be buried by the

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Chicago Opera House J. K. Emmett and Lottie Gilson are at the top of the list, which also includes Genaro and Bailey, the Smedley Sketch Club in The Little Mother, W. C. Fields, Grant and Norton in their new sketch, A Tailor Made Man; Elseeta and Sidney, May Wentworth, the Leonatrues, and the Behan Trio.——Helene Mora is the feature at the Olympic. Rose Coghlan, supported by Louis Massen and co., is playing Between Matinee and Night. Some of the others are Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Nichols Sisters, Holloway Trio, Fred Niblo, Burton and Brookes, and the Musical Collys.——Lilliam Burkhart is winning new laurels at the Haymarket this week in Captain Suzanne. The Hawthorn Sisters, J. B. Watson, Mr. and Mrs. Augustine Neuville, Mazuz and Maretto, Ramsey Sisters, Lavender and Thompson, Rosa Lee Tyler, Malcolme and Delmore, Kosure Childich, Gray and Delmo, and the Brownings are also on.——Hopkins' has Bettina Girard, the Robinson Sisters, and the polyscope working between the acts of Quo Vadis, which the stock co. is playing.——Hurtig and Seamon's has a vaudeville bill this week, headed by James J. Cochett. Some of the others are Ethan Leigh and Sylvia Thorne, Lew Benedict, Sisters Bideaux, Silow and Sparks, Stackey and Dell, Gray Choir Septet, and the Trolley Car Trio.——The Dainty Faree Burlesquers are at the Trocadero. Those who do specialties are the Grahams, Jeannette and Shaw, Husted Sisters, Kohle and Barney, Fowler and Sonnberg, Morrisey and Rich, Carroll and Elliston, and Mlle. Ozme.——Sam T. Jack's has the High Rollers, who are giving two burlesques, Three Jack Roses and Little Bonny Her.——The Twentieth Century Maids are at Irwin's. Myrtle Tressider, Martella and Mareena, Udell and Pearce, and Conway and Melville are included in the olio.——Item: At the Great Northern Superba is doing great business. Among the specialists are Leta Vance, Galetti's monkeys, the Tiller Troupe, and Robert Rosaire, the clown.
M. A. TWYFORD.

BOSTON, MASS.—Joseph Hart and Carrie De Mar are back again at Keith's with their sketch, A Close Call, and J. K. Murray and Clara Lane are in their final week, singing selections for operas with which they have ben identified; Etta Butler, who was at Music Hall only recently, is back at Keith's, and the other features are Mr. and Mrs. Charles T. Ellis, Lew Bloom, Ameta, the Ben Harvey Trio, Jane Courthope and co., Dillon Brothers, Maxwell and Simpson, Alabama Comedy Four, Anna Teresa Berger, Oscar Smith, the Musical Craigs, Gordon Eldred, and the biograph.——At Music Hall the bill is not quite up to the standard which has been set at this house, but Bessie Bonehill, who heads the list, is a popular favorite. The other features are: Montgomery and Stone, Mr. and Mrs. Harry Thorne, D'Alma's dogs and monkeys, Bessie Gilbert, Seeley and West, Yale Trio, Latima, Kittie Leslie, George C. Davis, Dave Meiers, Swor and Devoe, Melrose Brothers, the Corinthian Four, Mr. and Mrs. Martin Fuller, and the vitagraph.——The Queen of the Orient Burlesquers at the Howard Athenaeum this week have George H. Carr, Emily Jordan, Ashley and Wooley, Russell and Bell, Crawford Sisters, Eloise Mortimer, and Agnes Baron. The house olio is headed by Foy and Clark, and includes Bingham, Clark and Madge Hughes, Tegge and Daniel, Kittie Bingham, the Allyns, and Meyer and Mason.——Harry Bryant and his Australian Burlesquers are at the Palace this week. In the olio are Perry and Burns, Nolan and Hyland, Bryant and Saville, and Kennedy and Quatrelli.——The European Sensation co. is the attraction at the Lyceum and gives two burlesques—Reception of the Four Hundred and The Paris Exposition.——At Austin and Stone's this week, the vaudeville features of the bill are: Edison's moving pictures, the Mortons, Reed Sisters, Welch and Newman, Tottie Thorn, Chester and Freeman, Bonette, La Toska, West and Williams, Ramir, Cooper and Bailey, Evans and Evans, the Everetts, Milt and Maude Wood, Foley Brothers, Morley Sisters, M. F. Hartnett and George Stone.——Items: The press work for Dorothy Morton at Music Hall was the best of any vaudeville star playing in Boston this season.—Kittie Hoffman, who has made a hit in New England during the past twenty-two weeks, has gone to Montreal for an engagement of four weeks, after which she will play New York, Philadelphia, and Washington, returning here for the holidays, when she will be seen in entirely new act, including songs and monologue. She is a special favorite in Boston, and her popularity is well deserved.
JAY BENTON.

PHILADELPHIA, PA.—Hashim's Grand Opera House presents one of the most attractive bills of the season. It includes Ellie Fay, Mr. and Mrs. Joseph Dowling, Francesca Redding, Gus and Maud Schike, Cook and Clinton, Nellie Burt, Spaulding, Tenley and Simonds, Le Roy and Levannion, and Herbert's dogs. Business continues very large.——The programme at Keith's is of the usual high standard and includes Isabella Urquhart and Gerald Griffin, Clayton White and Marie Stuart, Fields and Ward, Leontine and Willie Colini, Sisters Laurence, Hassan Ben Ali's Arabs, Al. Belman and Lottie Moore, Mlle. Emmy's dogs, Flatt and Sutherland, Edna Collins, Three Laken Brothers, acrobats; Hunting Four, Ishmad, Hindoo magician; Zeb and Zarrow, Javelle, and the biograph. Business, capacity. Every employe of the theatre this week appears in a new Tuxedo uniform.——Weber's Dainty Duchess Burlesquers, a sparkling aggregation of pretty women and of comedians, are a big card this week at the Trocadero. The olio includes Monroe and Mack, Russell and Tillyne, Harvey Sisters, James Ten Brooke, Kessler and Olwell, Ruby Marion, Lotta Meredith, and Nellie Laurence. The Queen of Bohemia and Pickings from Puck are the skits, introducing many pleasing novelties. The business here has been the best of many years. Williams' Imperial Burlesquers 19.——The Lyceum, with its steady large patronage, this week has the Broadway Burlesquers, Harry Le Clair, Louise Carver, Vera Hurte, Hanley and Jarvis, Dorothy Earl, and Dailey and Hilton are in the olio. Merry Maidens 19.——Fred Rider's New Night Owls co. is a strong attraction this week at the Star, which is now established on a sure foundation. The olio introduces Healy and Farnum, May Clark Van Osten, May Stuart, Larry McCole, Mable Carew, and Rosabel Travis in good acts. Miss New York, Jr., 19.——The Kensington presents Harry W. Williams' Own co. with exceptional talent. Clifford and Huth, the Three Mortons, Zazell and Vernon, Lawrence Crane, Mimic Four, Smith and Fuller, Budd Brothers, St. Onge Brothers, Lawton and Haskell were all well received. Katzenjammer Kids 19.——The Arch Street Museum, with continuous vaudeville, is on the high tide of prosperity. The features this week comprise Hale and Frances, May Hoey, May and Miles, Hafford and Worth, Williams and Williams, Harry Thomson, and Willard Reed.
S. FERNBERGER.

WASHINGTON, D. C.—At Chase's New Grand the Burke and Chase Vaudevilles, headed by Madame Herrmann, the Queen of Magic, in her beautiful act, A Night in Japan, commenced 12 with two big audiences. It proved to be a fine co., of which Manager Chase should be justly proud. There is not an act that isn't good for a double call at the finish. The roster includes Laura Burt, Bassett-Marshall co., Mr. and Mrs. Jimmie Barry, Howard's pony circus, Zingmer, McMahon and King, and Mabel Maitland. Manager Chase's Washington "find," in dialect imitations.——Fred Irwin's Majestic Burlesquers are at the Lyceum. Irwin's cos. are always favorites. Down the Line and The Kneipp Cure are the burlesques. In the olio are the Three Sunbeams, the Misses Irwin Mitched and Revere, Flore Van Shanck, Mamie Billon, Katherine Dahl, Morgan and Otto, Percy Walling and C. C. Whalen, the Three Morillos, and Bailey and Madison. Hurtig and Seamon's A Social Maid 19.——M. M. Theise's Wine, Woman and Song are at the Bijou, opening well. The Vaudeville Craze is a clever satire. In the olio are Sheehan and Kennedy, Gilbert and Goldie, the Irene Mackey Trio, consisting of Irene Mackey, Itski and Philoski; the Three Racketts, and Kline and Gotthold, European Sensation 19.——Item: Manager Plympton E. Chase, of the New Grand, made a flying trip to his home, Mount Vernon, O., last Monday, to vote. He is a close friend to the President, and has had the honor of an invitation by the Republican State Executive Committee to make speeches during the State campaign.
JOHN T. WARDE.

BUFFALO, N. Y.—The Court Street broke all records 5-10, the house being filled and many standing at nearly every performance. The attraction was the Foxy Sawtley co. In the olio were Laura Wyble, Royce and Wilson, Barrington and Martell, Charles Dickinson, Salina, Sadie and James Leonard and Polk and Teck. Harry Williams, Jr.'s Imperial Burlesquers 12-17.——Shea's programme 5-10 was long, and the entertainment excellent. Large houses were the rule as usual. The bill included Joseph A. Phillips, a Barrier of Buffalo, McIntyre and Heath, Harry Watson, Jr., Charley Grapewin and co., Hook[illegible] and [illegible], Murray, Young America [illegible], Mlle. Christina's animals, W. [illegible] 12-17.——Bijou: Hilliard and co., Al. [illegible], William H. Windom, [illegible], Three Navaros, [illegible] and Hauser and [illegible] for the [illegible] week 12.——Lyceum: [illegible] to go to work on [illegible] J. W. E. Ransey [illegible] Curtis, [illegible] Professor De Rangale.
A. C. [illegible]

PROVIDENCE, R. I.—Keith's [illegible] Very large audiences attended 5-10, and the excellent programme found great favor. Henry Lee proved himself an artist in impersonations of well known people. Al. Leach and the Three Rosebuds had in Examination Day at School, one of the cleverest skits seen here and made a big hit. Other acts of a pleasing nature were given by Prince Ishmael, Mr. and Mrs. Charles T. Ellis, John LeHay, Lessing and Willi Colini, Lew Bloom, the Randalls, three Cooks, Dunham, Edna Collins, Signor Marco and his dog, Sisters Lavan, and Emerson and Omega. The local biograph views are very popular and each week something new is shown. 12-17: M. and Mrs. Arthur Sidman, Melville and Stetson, Smith and Campbell, three Macagnos, Howe, Wall and Walters, Signor Albert L. Guille, Lawson and Namon, Ray L. Royce, Carmen Sisters, Doeling and Brennan, Maud McIntyre, Hayes and Randy, Johnny Johns, and the biograph.——Westminster (George H. Batchelier, manager): The Jolly Grass Widows scored a success here 5-10 and did a very good business. Mlle. Pika, Carrie Fulton, and Gussie Vivian headed the co. in the burlesques. The olio included Fyne and Dandy, Hodge, Hayward and Lancaster, Gussie Vivian, Howard and Moore, Lorenz and Halpin, and Paulo and Pika. A midnight matinee was given 6 to 8. R. O. Merry Maidens 12-17.——Olympic (Spitz and Nathanson, managers): An excellent bill by a very clever co. is all that need be said for the Reilly and Wood combination, which did a splendid business 5-10. In the co. were the Eldridges, three Sisters Paris, and Valmoretta. Pat Reilly, Laura Bennett and Sallie Stembler, Ollie Young and Brother, Frank D. Bryan, Jenie McCree and co., Happy Fanny Fields, Four Emperors of Music, and Keno, Welch and Melrose. A special midnight performance 6 to capacity. Al. Reeves' Big Show 12-17.
HOWARD C. RIPLEY.

ST. LOUIS, MO.—The Columbia had a fairly good bill last week. J. K. Emmett and Lottie Gilson presented a bright sketch. The Sugemoto Royal Japanese Troupe scored. Grant and Norton's new sketch was well received. W. C. Fields did a good comedy juggling turn. This week's bill includes Severus Schaffer, Newsky Troupe, Will M. Cressy and Blanche Bayne, in their new sketch, The Key of C; Louise Dresser, Johnson, Davenport and Lorella, Bertie Fowler, Weston and Herbert, Jack Norworth, McCarver, Reed and McCarver, Alys Lorraine Sayre, Leon and Bertie Allen, and the comiograph.——The Gay Masqueraders did not cause any sensation at the Standard last week. The performance was below par. This week, Congressman-elect Butler has Rice and Barton's Big Gaiety Burlesquers, presenting Brown Among the Daisies, and McDoodle's Flats. The olio includes Eckhoff and Gordon, Revere Sisters, Mullen and Dunn, Princeton Sisters, Gibbons and Barrett, and Ruf and Retto. The Ramblers underlined.
J. A. NORTON.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, resident manager): Woodhull's High Rollers Extravaganza co. here 4-10, includes some good artists. Opened to packed house. Olio includes Al. Raymond, Carlton, and Weber, Lucia Hooper, Lucy and Carrie Monroe, and Cooper and Reynolds. This house is playing large combinations, and is doing a paying business.——Tivoli (John Straka, proprietor): Week 5-10, good business. Maud Stibs and Edwin J. Stevens are the entertainers.——Ellsworth's (Charles Ellsworth, manager): Excellent business week 5-10. A good entertainment by Charles Ellsworth, Amy Cameron, Gladis Cetus, Blanch Ward, Bessie Cunningham, and Sadie Kenny.——Little Eden and Alhambra (George Russell, manager): Business good week 5-10. Entertainers are Polly O'Neil, Hattie Wade Mae, Dottie Harrison, Edward Schroeder, Annie Clauson, Lucy Douthitt, Ada Mortimer, George Tenney, and Ed Mahoney.
GEORGE H. COLGRAVE.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): S. R. O. was the sign that greeted late comers 5. John C. Rice and Sally Cohen in The Kleptomaniacs were the excellent headliners. Cheridah Simpson made a hit. Collins and North, George G. Martin, Silvern and Emerie, Davenport Brothers, Ed Rogers, and Paley's kalatechnoscope were also in the bill.——Lockhart's Elephants 12.——Gaiety (Agnes Barry, manager): The New York Stars filled the house 1-3. Co. includes Claus Sisters, Legendre, La Belle Parsons, Florence Tyler, Ada Brown and the Star Female Sextette, Burke and McEvoy, Henrietta Dryer, Sam J. Adams, Robinson and Irwin, Carlin and Brown, the Gluckers, and Ricardo Family. Queens of the Orient opened big 5-7. The olio included Crawford Sisters, Ashley and Wooley, Eloise Mortimer, Russell and Bell, Carr and Jordan, Walthour and Kreamer, and Agnes Barron. Big Sensation 8-10. Rentz-Santley 12-14.
CHARLES N. PHELPS.

JERSEY CITY, N. J.—Waldron and Bryant's Trocadero Burlesque co. opened at the Bon Ton 5-10 to very good patronage. The opening skit is well worked up by Lagry Smith and a good looking lot of girls. The olio is supplied by Minnie Belle, Blanche Washburne and Jack Crawford, Cohen and Gardner, Smith and Champion, Nelson, Ghinserretti and Demonie, and Lew Palmer. A Night at the Paris Exposition is a funny and sparkling wind up. A word of praise is due the handsome stage settings and costumes. Reilly and Wood co. 12-17.——Items: Manager Louis Robie, of the Knickerbocker Burlesque co., left Baltimore after the show 5, so as to be home here 6 to cast his vote, returning to his co. in time for the performance 6.—Smith and Champion and Washburne and Crawford are doing very funny sketches.—John S. Moore, advertising agent of the Bon Ton, has been home sick since 3.
WALTER C. SMITH.

INDIANAPOLIS, IND.—At the Empire the Broadway Burlesquers filled week Oct. 29-3 with fair houses. The Rice and Barton co. proved a big attraction 5-10. The acts deserving special mention are those of Eckhoff and Gordon, Revere Sisters, Mullin and Dunn, Princeton Sisters, Gibbon and Barrett, and Ruf and Retto. McDoodle's Flats; or, Satan's Inn is the fitting climax to an entertainment which is catching on immensely. The co. is, as a whole, far in advance of the vast majority of burlesque cos. The house has been packed nightly and at daily matinees. On election night two performances were given. Manager Zimmerman has a theatre which will compare favorably with most of the city houses. It is growing in popularity and the character of the business done is recommending it to very general public approval. Dewey Theatre Extravaganza co. 12-17. Gay Masqueraders 19-24.
WILLIAM BLAKEMAN.

CINCINNATI, O.—The bill at the Columbia 5-11 proved one of the most attractive of the season. The Streator Zouaves, who are the headliners, made a great impression. Weston and Walters were cordially received, and Max Waldron in his impersonations scored heavily. Howe, Wall and Walters in a musical act, Julia Kingsly, assisted by Nelson Lewis, in Her Uncle's Niece; Warren and Blanchard, Spenser Kelly, and Stelling and Revell completed a bill that was thoroughly satisfactory from end to end.——At the People's Carr's Indian Maidens co. was the attraction, and in addition to the usual performances gave an extra one at midnight election day, which was well attended. Belle Gordon, in a bag punching act, carried off the honors in the olio. Bob Mannay and Frank Bombard were also well liked by the audiences.
H. A. SUTTON.

CLEVELAND, O.—The Empire will have another combination 12-17. Hopkins' Trans-Oceanic Star Specialty co. being the attraction. The co. is made up of the Allison Troupe, Will H. Fox, Barnes and Sisson, Bessie Monroe, Clayton, Jenkins and Jasper, A. O. Duncan, Buonan and Adelle, the Hoopers, and the Streator Zouaves.——New York Stars' Big Extravaganza co. will hold forth at the Star 12-17. In the olio are Burk and McEvoy, the Gluckers, Henrietta Dryer, Collin and Brown, Professor and Madame Robinson, and La Belle Parsons.——Items: Della Fox will make her Cleveland debut in vaudeville at the Empire 19.—Warren G. Richards, the entertainer who has been filling in time at several clubs during the ante-election excitement, will soon go to New York.
WILLIAM CRASTON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): People were turned away week of 5-10. On election night the house was kept open until 12:30. The feature, and a pretty and novel one too, was Eleanor Falk and her eight Jersey Lillies. Miss Falk is a dainty comedienne with well trained voice, which she uses artistically. The Donovans made a big hit. Mr. Donovan is an excellent comedian. Others on the bill were Mr. and Mrs. Harry Thorne, Drawee, Beers and Doreto, Eddie Gifford, the Corinthian Four, Milt and Maude Wood, and Gertie De Milt. Week 12-17: Harry Lacy in Bob Rackett's Pajamas, Lew Hawkins, the Two Lamonts, and Casey and Le Clair.——Item: Eleanor Falk was entertained by friends while here 5-10.
JANE MARLIN.

PITTSBURG, PA.—Burke and Chase's Vaudeville co., headed by Madame Herrmann, was at the Duquesne 5-10. The bill included Charles R. Sweet, McMahon and King, Harry Howard, Mr. and Mrs. Jimmie Barry, Miss Maitland, John Zimmer, and the Bassett-Marshall co. Attendance very large. The Scribner co. 12-17.——The Dewey Extravaganza co. drew immense crowds at Harry Williams' Academy of Music 5-10. The two Lavines, Lottie Fremont, Quigley Brothers, Les Belle Zouaves, Jordan and Welch, La Fa Falla, and Weston and Yost were clever. Sam Devere's co. 12-17.
L. W. MENDENHALL.

OMAHA, NEB.—In response to a general invitation from The Girl With the Auburn Hair 154 golden topped lassies occupied front seats at the Orpheum matinee 3, and thoroughly enjoyed the excellent performance. For week 4 Jessie Bartlett Davis heads a fine list. Favorable mention is due the local scenic artist of the Orpheum, who has prepared special scenery for the event. Others in the olio are Gray and Delmo, Stanley and Wilson, Wayne and Caldwell, J. W. Winton, Merritt and Murdock, and Martine Brothers. House crowded always.——At Metropolitan's Trocadero The Vagabonds are doing a large business week 4.
J. E. RINGWALT.

DENVER, COL.—The New Lyceum seems to have settled down to a steady run of prosperity. The attractive bills provided please the public taste. For week ending 5, the programme included Gertrude Mansfield and Caryl Wilbur in an excellent presentation of their clever little comedy, A Bird and a Bottle, and the Leicestings, the cleverest child acrobats I have ever seen. Other features were Florence Webster, the De Nora's, and Satnello, Stone and Anderson, the Kellys, and the Howards "also ran."
F. E. CARSTARPHEN.

TORONTO, CAN.—Shea's (M. Shea, manager): Week 5-10: Ezra Kendall successfully delivered a bunch of stories. Hallen and Fuller presented a very bright sketch. Wartenburg Brothers gave a clever juggling and laughed turn, and Joseph Adelman made a big hit. Others were Le Page Sisters, Caron and Herbert, Grant and Grant, and Fisher and Carroll.——Royal (J. C. Coulson, manager): A Home made bill 5-11 drew the usual audiences. Since the opening night business has been rather poor.
J. V. McAREE.

BALTIMORE, MD.—The bill at Chase's Lyceum this week is Digby Bell, Lizzie and Vinie Daly, the Lees, Filson and Erroll, H. S. Godfrey, Josephine Gassman, Mr. and Mrs. Neil Litchfield, and Hacker and Lester. The business at the Lyceum is of a most satisfactory character.——Miner and Van's Bohemian Burlesquers, headed by Billy B. Van, are at the Monumental. A good vaudeville bill is presented. The Dainty Duchess follows.
HAROLD RUTLEDGE.

MILWAUKEE, WIS.—The Utopians Burlesque co. opened a week's engagement at the Star 4 to a full house. The performance gave satisfaction, the burlesques being especially entertaining. The olio was a good one, and enthusiastic applause rewarded the efforts of Nellie Sylvester, O'Dell and Perry, the Whiting Sisters, Hickman Brothers, and Frobel and Ruge. The City Club 11-17.
CLAUDE L. N. NORRIE.

MINNEAPOLIS, MINN.—Isham's King Rastus co. presented a very good bill at the Dewey week 11 to large business. Manager Wittig seems to have struck the popular fancy, as his business continues to be very large.
F. C. CAMPBELL.

TOLEDO, O.—Empire (I. H. Garson, manager; E. E. Ford, business manager): Week 5-11 the following excellent bill: Corinne, Georgia Gardner and James Maddern, Joe Flynn, Anderson Novelty Quintette, Wilson Family, Rosarie, Mlle. Rialta, and the biograph.
C. M. EDSON.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): In spite of the grave questions at stake people would insist on crowding into all the seats, causing others to stand, Oct. 28-4. Everhart's juggling act was the feature of the bill. His work is marvelous, causing all others that have appeared here in his line to seem like novices by comparison. Edgar Atchison-Ely was very amusing and scored a hit. Rauchle's impersonations of noted men were very realistic and won him much applause. The Hale Sisters were very popular in coon songs and some excellent dancing. The biograph showed many new views. Tom Nawn and co.'s Fat and the Genie continued to provoke much merriment, and Eddie Girard and Jessie Gardner in The Mislaid Tourists drew a full measure of approval. The Wilsons' musical performance was greatly appreciated. Expansionists 5: George Evans, Lizzie B. Raymond, Les Frasettes, and Blanche Ring.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; J. E. Wiggins, resident manager): The excellent bill week 5-10 filled the house at every performance, the olio included the Ebby Family, Emile Cherrel, Cushman, Holcombe and Curtis, Ida Mulle, John Wilson, and Bertha Waring, Harry Linton, Wilfam Cahill Davies, Conway and Leland, and the Brannigans. Coming 12-17: Fianka's Bons, Bertie Coote, and Charlie Case, and others.——Empire (H. C. Jacobs, manager): The Gay Butterflies appeared to good houses week 5-10. The bill was cared for by Amy Nelson, Earle and Fleming, Leslie and Curby, Weston and Stapleton and the Metweff Duo. The Morning Glory Burlesquers week 12-17.

DETROIT, MICH.—Mary Dupont and Charles Lothian, in A Visit to Aunt Martha, were the hit of the bill 6-11. Others were the Hawaiian Queens, in The Queen's Fan, Carrie Graham, as Sis Hopkins, Charles Leonard Fletcher, Campbell and Dare, Johnstone and Blodgett, and the Tanakas. Several new curiosities have been added to the museum during the past week.——The Capitol Square had the Dainty Faree Burlesquers, Edile De Voe, Rose Jeannette, and Lilian Shaw, Leon Sisters, the Grahams, Carroll and Elliston, and Morrissey and Rich are in the bill. There was a midnight matinee 6, at which the returns were given.

NORFOLK, VA.—Bijou (Abb Smith, proprietor): Week 5: Floyd Sisters, Gilbert and Redman, the De Graus, Shaw Sisters, May Rowe, Gladys Christie, Lou Fullman, Blanche Dawley, Queenie Carlyle, Milli Collins, and Charles M. West. Performances good. Business fine.——Auditorium: Week 5: Burlesque, Forty Thieves; Olio: Flosie La Fields, Ned and Flo O'Brien, Barney and Dolly Flynn, Mr. and Mrs. John T. Chick, Etta Curtis, the Barrys, and Harnbecker Brothers. Business above expectation. Performances above criticism. The Harnbecker Brothers do a mid-air act that is marvelous. Best seen here in many days.

SYRACUSE, N. Y.—Grand Opera House (Graff and Shubert, managers): Mlle. Pianka's Bons were the big feature 5-11 and drew good houses with Mr. and Mrs. Edward Esmonde, Fox and Foxie, Edward F. Reynard, Edward Leonard, Adele Purvis-Onri, Madden and Kilfenbeck, Rae and Brosche, Allie Gilbert, and Sankey Brothers.——Dunfee Gagg and Watson, managers): The Victoria Burlesquers amused good audiences 4-10. Weiland, Morrell and Evans, Curtis and Silbum, St. Clair and Celeste, Reid and Gilbert, and Angie R. Bebler appeared in the olio.

EASTON, PA.—Wonderland (Otto Rost, manager): Rose Sydell's London Belles Oct. 29, 30, kept crowded houses in good humor. The four Nelson Sisters scored heavily. This is the banner year at this theatre, as the house is crowded at each performance. Sam T. Jack's own co. 1-3 to good business. Mabel Hazleton and living pictures were featured. The European Burlesquers 5-7 did well. Co. played midnight matinee to S. R. O. Beach and Bechler scored.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 5: Eckert and Berg, Raymore Moore, Henderson and Ross, Goldin, Devaux and Devaux, Riley and Hughes, Mathews and Thompson, Hartley and Amann, and Charles Kenna. Strong bill to large business.——Auditorium (Clark and Potter, managers): Scribner's Gay Morning Glories 8-10. Harry Dryden and McCabe and Sabine scored in the olio.

ALLENTOWN, PA.—Buck Farm Pavilion (Granville and Armand, managers): The Fall season was opened week Oct. 31 by the Pan Handle Specialty co. The co. comprises the Electros, Amy Granville, Carmen, De Ruiz and Granville, Sig. Dela Guevra, and the vitagraph. Very satisfactory entertainments. The co. is giving a complete change of programme week of 5 and is doing satisfactory business.

MIDDLETOWN, CONN.—McDonough (W. J. Berrie, manager): Kings and Queens co. satisfied two large audiences 2-3. In the olio Ted Evans and Clarice Melrose, Jack and Al. Gruett, and the Herberts were noticeable. Al. Reeves' co., which contains some good singers and comedians, headed by Al. Reeves and Inez Meenskr, to good business 7.

DES MOINES, IA.—New Auditorium (W. P. Chase, manager): This house will be reopened 12. The bill includes Billy Rice, Charles Wayne and Anna Caldwell, Harry Stanley and Doris Wilson, Flora Adler, Jack Burgh, and Pickett and Whipple. Manager Chase has secured the services of Leon Mooser, of the Lyceum, Denver, who will act as his assistant.

GLENS FALLS, N. Y.—Capital Music Hall (John Donohue, proprietor): Week ending 10: Nettie Gardner, Grace Lillian, Alice Bastedo, the Connors, Rubee and Vaders, and The Thorns pleased. Attendance good. Week 12: The Connors, La Wagner Sisters, Baldwin, Alice Bastedo, Rosalia A. Gravillia, and Edna Burnette.

FALL RIVER, MASS.—Empire (Desmond L. Place, manager): Little Egypt Burlesquers opened to large house 1, but business dropped after the first night. The olio is given by Mae Taylor, Mackey and Stewart, Sisters De Graff, the Yale Trio, Rawson and Faisley, and M. C. Lawrence. Anderson Theatre co. 12-17.

LOUISVILLE, KY.—Clark Brothers' Royal Burlesquers offered an attractive bill at the New Buckingham week 4. Merritt and Rozella, Kelly and Adams, the Mignonettes, Campbell and Caulfield, Conlter and Stare, Bixby and Hughes, Annie Morris, and Deronda and Brother were in the olio. Vanity Fair week 11.

RICHMOND, VA.—Bijou (Jake Wells, manager): An all-star bill is attracting S. R. O. audiences at each performance week 5. The olio includes Bessie Bonehill, Montgomery and Stone, Swiggette and Clark, Seely and West, Harrigan, Carlisle's dogs, and the vitagraph.

LOWELL, MASS.—Savoy (C. F. Dempsey, manager): Pinto and Remington, H. V. Fitzgerald, Courtwright and Lee, Tom Mack, Amour Bagoby, Owley Randell, and F. M. Reed. Fine bill. Good houses.——Item: Frank G. Mack retired from this theatre week 5.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Vernona Jarbeau and Charles Kenna were the headliners of an excellent bill 5-10. Riley and Hughes, Cadieux, the three Mangeans, and Paley's kalatechnoscope were also featured. Business remains good.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, proprietor): Clarence Leonard, manager: Week Oct. 29-5: Harry Reese, Castle Sisters, Charles Gilroy, Kennison Sisters, Tim Ryan, May Loveland, and stock.

NEWARK, N. J.—Sam Devere and his co. are giving general satisfaction at Waldmann's Opera House 5-10. Parker's dogs, Weston Sisters, Sam Devere, Mamie Remington, the Rozinos, and the eliograph are unusual. Parisian Widows 12-17.

UTICA, N. Y.—Casino Park Winter Theatre (Fritz Rand, proprietor): A good bill was presented week 5-10. Business fair. The programme included Maggie Myers, Polly Taylor, Edith Arnold, Rosa Graville, and Lettie Proctor.

SCRANTON, PA.—Gaiety (Harvey R. Long, manager): Wine, Women and Song 1-3 drew large and enthusiastic houses. Sam T. Jack's Burlesquers 5-7, excellent patronage and pleasing bill. Cracker Jacks 8-10.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Rose Sydell's co. opened 5 to good business, which promises to continue throughout the week. The performance is fair, and includes some good specialties.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Dainty Duchess co. 5-10 to large and well pleased audiences. Olio and burlesques very good, and costumes and scenery are creditable. Manchester's Cracker Jacks 12-17.

LYNN, MASS.—Gem (William Crawford, manager): Week 5 performance and attendance satisfactory. Mack and Roberts, Lillie Burt, Wylie and Sanford, Lillie Mae, George Le Claire, Minnie Cumbell, and the biograph were in the bill.

BINGHAMTON, N. Y.—Lyceum (Alf. G. Berrington, manager): Wine, Women and Song was very well patronized Oct. 29-31. Excellent satisfaction. The Cracker Jacks 5-7. Sam T. Jack's co. 8-10. Hurtig and Seamon's A Social Maid 12-14.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Mr. and Mrs. Larry Shaw, Warren and Howard, Ida Ozme, McKay and Wagett, and Armstrong and Potter drew well 5-10.

BAKER CITY, ORE.—Savoy (George Miller, manager): Cast same as last week, with the exception of one new entertainer, Gertie Stevens. Attendance good.

ATLANTA, GA.—Imperial (Willy Williams, manager): Business has been fair week 5. New co. 12.

DATES AHEAD.

(Received too late for classification.)

A MYSTERIOUS WOMAN (Leon Washburn, mgr.): Catskill, N. Y., Nov. 17, Kingston 19, Saugerties 20, Rhinebeck 21, Philmont 22, Gt. Barrington, Mass., 23.

A RIDE FOR LIFE (J. D. Bernstein, mgr.): Cohoes, N. Y., Nov. 14, Ilion 15, Rome 16, Boonville 17, Ottawa, Ont., 19-24.

A TIN SOLDIER: Fostoria, O., Nov. 13, Fremont 14, Toledo, O., 15-17, Springfield 19.

BON TON BURLESQUERS (A. D. Gorman, mgr.): Grand Rapids, Mich., Nov. 12-17, Chicago, Ill., 19-24, Detroit, Mich., 26-Dec. 1.

BOSTOCK'S ZOO: Indianapolis, Ind., Nov. 19-24.

DAVY CROCKETT: Danville, Ill., Nov. 13, Noblesville, Ind., 15, Kokomo 16, Elwood 17, Anderson 19, Richmond 20.

FALES, CHAS. T., COMEDY: Brooklyn, Ia., Nov. 12-17.

GRIMES' CELLAR DOOR: E. Chicago, Ind., Nov. 18, Michigan City 19, Niles, Mich., 20, Marshall 21, Charlotte 22, Warsaw 23, Lapeer 24.

HOLLAND, MILDRED: Amsterdam, N. Y., Nov. 22, Troy 23, 24.

KNOBS OF TENNESSEE (Jas. H. Browne, mgr.): Marengo, Ill., Nov. 14, Aurora 15, Streator 16, La Salle 18, Princeton 19, Canton 21, Pekin 22, Pontiac 23, Ottawa 24.

McHENRY, NELLIE (Miss): Philadelphia, Pa., Nov. 19-24.

MORRISON'S BELLE MINSTRELS: Lunenburg, N. S., Nov. 14, Bridgewater 15, Bridgetown 16, Annapolis 17, Yarmouth 19, 20.

MURPHY, TIM (Fred G. Berger, mgr.): Wheeling, Ill., Nov. 14, Newark 15, Marion, Ind., 16, Lima, O., 17, Toledo 19.

OLD DAN TUCKER: Superior, Neb., Nov. 13, Belleville, Kan., 14, Concordia 15, Abilene 16, Junction City 17, St. Mary's 18, Manhattan 19.

PALMER'S STOCK: Orangeburg, S. C., Nov. 12-14, Newberry 15-17.

PECK ARLINGTON: Chandler, Okl. Ter., Nov. 12-17.

PRIMROSE AND DOCKSTADER: Kansas City, Mo., Nov. 11-17, Sedalia 18, Leavenworth, Kan., 19.

RAILROAD JACK (R. Guy Caufman, mgr.): Waterloo, Ia., Nov. 13, Laporte City 14, Vinton 15, Tama 16, Anamosa 17, Oxford Junction 19.

REHAN, ADA: Buffalo, N. Y., Nov. 26-Dec. 1.

RUPERT OF HENTZAU (Howard Gould): Wallace Munro, mgr.): Savannah, Ga., Nov. 17, Charleston, S. C., 19.

SIBERIA: Montreal, Que., Nov. 12-17.

TEN NIGHTS IN A BAR ROOM (Booth and Milton's): Cornwall, N. Y., Nov. 13, Kingston 14, Nyack 15, Haverstraw 16, Mattenwan 17.

THE BLACK DIAMOND EXPRESS: Elizabeth, N. J., Nov. 15, Flemington 16, Centreville 17.

THE IRISH PAWNBROKER (J. W. Spears, prop.): Johnstown, N. Y., Nov. 13, Little Falls 14, Herkimer 15, Schenectady 16, Cohoes 17, Glens Falls 19, Saratoga 20, Plattsburg 21, Ticonderoga 22, Ft. Edward 23, Amsterdam 24.

THE PRISONER OF ZENDA (Munro and Sage, mgrs.): Mobile, Ala., Nov. 13, Meridian, Miss., 14, Columbus 15, Greenville 16, Vicksburg 17, Natchez 19.

THE STAR AND GARTER: Washington, D. C., Nov. 12-17.

THE STEAM LAUNDRY (Willis Bass, mgr.): Macon, Miss., Nov. 14, Aberdeen 15, Starkville 16, Westpoint 17, Winona 19.

THE WORLD AGAINST HER: Elizabeth, N. J., Nov. 15, Long Branch 16, Red Bank 17, Wilmington, Del., 19-21.

TROCADERO BURLESQUERS: Rochester, N. Y., Nov. 19-21.

NEW YORK THEATRES.

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PASTOR'S Continuous Perform

CORRESPONDENCE.

(Continued from page 7.)

400 3; fair business. Columbia Comedy co. 6. Lost in Egypt 7; fine performance. Old Lavender 15.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): The Kentucky Colonels, a musical quartette, 5 to a large and appreciative audience; proceeds for benefit of Pottstown Free Library Fund.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (T. Albert Walton, manager): Sipe's Dog and Pony Show 2; performance and business good. Diamond Brothers' Minstrels 16. The Village Postmaster 23.

WARREN.—OPERA HOUSE (Harry E. Carr, manager): The American Girl 1; good co. and performance. Sennen's Colored Minstrels 6. American Theatre co. 15.

BRADFORD.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Lenora Jackson Concert co. 9. Black Patti's Troubadours 10. Devil's Auction 12.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Erwood Stock co. Oct. 29-3 to good business; co. good.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Marion Manola in Friend Fritz pleased a large house 7. The Village Postmaster 12.

MILTON.—OPERA HOUSE (O. J. Blair, manager): Where is Cobb Oct. 31; fair house; pleased audience. Tommy Shearer co. 5-10.

LEWISBURG.—NEW OPERA HOUSE (A. I. Snyder, manager): Hennessy Leroyle pleased a well filled house in Other People's Money Oct. 24. Maro 7.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): A Romance of Coon Hollow 15.

COLUMBIA.—OPERA HOUSE (James Crowther, manager): Uncle Josh Spruceby co. 2 to big business; the performance was first-class.

WELLSBORO.—BACHE AUDITORIUM (Durtt and Durtt, managers): The American Girl 2; full house; audience pleased. Brooke's Band 9.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, manager): A Woman in the Case 1; a large house; fair performance.

MT. PLEASANT.—GRAND OPERA HOUSE (J. R. Coldsmith, manager): Diamond Brothers' Minstrels 9.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): Finnigan's Ball 21.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Daniel Sully in The Parish Priest 1; good house well pleased. Hearts of Oak 2; fair house. The Span of Life 7; fair performance. International Opera co. 8. Morrison Comedy co. 12-17. Uncle Sam in China 19. A Hot Old Time 21. Waite Comedy co. 26-Dec. 1.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Uncle Sam in China 1-3; business and performance fair. A Hot Old Time 5-7 packed the house. The Span of Life 8-10. Sunshine of Paradise Alley 12-14. Quo Vadis 15-17.

WESTERLY.—ELIVEN'S OPERA HOUSE (C. B. Eliven, manager): Our New Minister 1; favorably received; large audience. Uncle Sam in China 7; poor performance; light house.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Daniel Sully 7. The Span of Life 12.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): A Trip to Tranptown 3; fair business; performance fair. Morrisen's Faust 7. Town Topics 17. Rupert of Hentzau 19.—CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): Innes' Band 5; large audience.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Oct. 31, 1 to well pleased audiences. Town Topics 8. Louis James and Kathryn Kidder 10.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): Dark Oct. 31-6.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): The American Amusement co. 1-3, playing A Clean Sweep, The Fatal Card, and Aberdeen; light business. Iowa State Band 13.

SIOUX FALLS.—THE NEW THEATRE (S. M. Bear, manager): Chase-Lister co. 5-10.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): The Rounders to immense audiences 2. The Sorrows of Satan did well 3. Ward and Vokes in The Floorwalkers 6, 7 enjoyed their usual good business. In Old Kentucky 12, 13. Self and Lady 14, 15.—GRAND OPERA HOUSE (A. E. Morrison, manager): Hopkins' Stock co.'s production of Madame Sans Gene 5-10 drew large houses. Nettie Marshall in title-role was pleasing. Pearl Andrews, Carolyn and Angela, and the Polyscope furnished the vaudeville. Diplomacy 12-17.

KNOXVILLE.—STAKES THEATRE (Fritz Staub, manager): Mykle and Harder co. played to good business week of Oct. 29. Repertoire: The Princess of Patches, Knobs o' Tennessee, Dangers of a Great City, For His Sister's Sake, Looking for Trouble, and The Defaulter. Innes' Band delighted a large audience 2. Faust 6. Prisoner of Zenda 7. Harry Ward's Minstrels 9.

BRISTOL.—HAYMELING OPERA HOUSE (Hedrick and Garrison, managers): Innes' Band 3 to S. R. O.; splendid programme. Faust 5, good house; performance well received. Woodward Warren co. 12-17.

NEWBERN.—OPERA HOUSE (R. T. McCullough, manager): Barnesse-Willard Vaudeville co. opened the local season Oct. 24, large audience pleased.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm and Co., managers): Prisoner of Zenda 5; large audience; co. very good. Innes' Band 14.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Weiss, manager): In Old Kentucky Oct. 29, 30; large attendance, fair performance. Al. G. Field's Minstrels 31, 1 to S. R. O.; good performances. Zaza 2; fair performance. Frederick Warde 3, 4; small attendance; excellent performances. The Rounders 8. Harry Corson Clarke 9, 10. West's Minstrels 11, 12. Charles B. Hanford 15. Robert Downing 21, 22. Stuart Robson 23, 24.—EMPIRE OPERA HOUSE (Fayette Goodhar, manager): Goodhar Stock co. in Quo Vadis 28-3 to fair attendance. Clara Thropp Stock co. 4-10.—ITEMS: Sam Ward, formerly treasurer of the Grand Opera House at Waco, has been secured in a like capacity by Manager Weiss, of the Grand.—A new change has been effected in the management of the Empire. Manager Goodhar has resigned and James T. Brady has been appointed as his successor.—Louis J. Morton and Helen McDonald joined the Clara Thropp Stock co. here.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Zaza, poorly played, to small house Oct. 29. Al. G. Field's Minstrels 30; good house; everybody much pleased. Frederick Warde presented The Duke's Jester, Othello, and Hamlet 31, 1; business satisfactory. In Old Kentucky drew large houses 2, 3; excellent co. Harry Corson Clarke in What Did Tinkins Do 5, 6. Arthur Johnson 7. A Star Boarder 8. The Rounders 9.—ITEM: May Wande, who is with her father, Frederick Warde, was recipient of many social attentions during their stay here.

BRENHAM.—GRAND OPERA HOUSE (Alex Sloan, manager): Zaza Oct. 31. In Old Kentucky 1; good performance; crowded house. Frederick Warde 2 in Othello; S. R. O.; pleased audience. Harry Corson Clarke 7. Charles B. Hanford 15. Robert Downing 20.—ITEM: Frederick Warde and co. were entertained by Mr. and Mrs. A. Childress, old friends of Mr. Warde.

DALLAS.—OPERA HOUSE (George Anzy, manager): Arthur Johnson entertained a cultured audience Oct. 30 with a lecture on the Passion Play. Charles Dickson, with able support, did a nice business 31. Cuyler Hastings in the leading role of Sherlock Holmes, with the best supporting co. seen here this season, to big business 2, 3. The Rounders 5. Zaza 6. Frederick Warde 7, 8. Field Minstrels 9, 10.

SHERMAN.—OPERA HOUSE (L. Sarazan, manager): Rolling Arthur Johnson lectured 1, pleasing a large audience. Charles Dickson in Mistakes Will Happen 2 drew well and pleased. A Midnight Bell 26. Charles B. Hanford 28.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): In Old Kentucky Oct. 31, good house pleased. Zaza 1. Al. G. Field's Minstrels 2; good performance; house crowded. Robert Downing 23. Stuart Robson 24.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Mistakes Will Happen 1; full house; audience pleased. Murphy's Masquerade 6 canceled, owing Taylor co. 19-24. Charles B. Hanford 27. A Midnight Bell 28. Field's Minstrels 29.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Mistakes Will Happen Oct. 30; well filled house; satisfactory performance. Sherlock Holmes 31, 1. Rolling Arthur Johnson lectured 29 to well filled house.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (Rogers and Byrd, managers): Curtiss Comedy co. Oct. 29-3 in After the War, Northern Lights, Olga, Strolling Players, Jason Joskins, and The Green-Eyed Monster; good houses; audiences pleased.

NACOGDOCHES.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): Frederick Warde in The Duke's Jester Oct. 30; largest business of season; performance excellent. A Star Boarder 9.

WACO.—AUDITORIUM (Jake Schwartz, manager): Sherlock Holmes Oct. 29. Al. G. Field's Minstrels 3, to excellent business; good co. Zaza 5. Frederick Warde 6.

BENSON.—OPERA HOUSE (M. L. Eppstein, manager): The Sorrows of Satan Oct. 26 drew well; good co. Mistakes Will Happen 3; performance and business good. Ethel Tucker co. 5-10.

MARSHALL.—OPERA HOUSE (Livingston and Wolz, managers): Maloney's Wedding 5. Charles B. Hanford 7.—ITEM: Allen's Minstrels, under canvas, to 3,000 people Oct. 23; performance acceptable.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): Richards and Pringle's Minstrels to full house Oct. 29. Luther Manship lectured 30. Krause-Taylor co. 5-10.

TEXARKANA.—HARDIN OPERA HOUSE (Louis Hannatourde, manager): The Sorrows of Satan pleased a good house Oct. 29. The Star Boarder 1; fair house and performance.

BEXTON.—WRIGHT OPERA HOUSE (Wright Opera House Co. lessees; C. H. Donahower, manager): Charles B. Hanford 24. The Prisoner of Zenda 30.

BILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): Rusco and Holland's Minstrels 2, 3; audiences pleased; fair business.

TEMPLE.—BRIN OPERA HOUSE (S. L. Day, Jr., manager): Kreyer Family 3; large and pleased audience.

PITTSBURG.—OPERA HOUSE (J. F. Reynolds, manager): Temple Quartette 1; good audience; performance highly appreciated.

BRYAN.—GRAND OPERA HOUSE (J. B. Mike, manager): Frederick Warde in The Duke's Jester Oct. 29; S. R. O. Zaza 30; poor business.

WHITNEY.—OPERA HOUSE (Henry W. Warden, manager): Kryer Concert co. 8.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): Zaza 3.

SMITHVILLE.—MAURY OPERA HOUSE (D. E. Colp, manager): Eible Theatre co. 19-24.

CLARKSVILLE.—TEILLING OPERA HOUSE (Robert McElroy, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): The Neill Stock co. played the entire week Oct. 29-3, presenting repertoire. Business affected by political demonstrations, but the latter nights of the engagement the house was full and the management is endeavoring to arrange for extending the engagement. Of the plays presented, A Bachelor's Romance proved most popular. Mr. Neill and Edythe Chapman both received much attention, but the enthusiasm was principally reserved for Julia Dean, a niece of the Julia Deane (Hayne) of long ago, and who is a Salt Lake girl. Numerous curtain calls and many flowers were bestowed upon her. She has improved very much since last seen here, and is very clever. In A Parisian Romance Mr. Neill has his strongest part as Baron Chevrial. An American Citizen, although very cleverly presented, proved second choice. Each play was carefully and well staged, both as to scenery and appointments, and the co. is well balanced and generally excellent.—NEW GRAND THEATRE (M. E. Mulvey, manager): The Falk and Veronee Stock co. week of 29-3 presented The Lost Paradise, In Mizzoura, Fron-Fron, and In Wicked London, to business varying from bad to fair. The co. is a good one for a popular price house.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Under Sealed Orders pleased a large house Oct. 31. A Wise Guy 7. Wicked London 12. For Her Sake 26.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): The Christian 3; S. R. O.; co. strong. Remember the Maine 5; fair business and co. Lenora Jackson Concert co. 6 was enjoyed by a large audience. Alabama Troubadours 10. Whitney and Knowles' Quo Vadis 12. Vogel and Deming's Minstrels 15. Because She Loved Him So 19.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The Christian 1; good business; audience pleased. Gorman's Alabama Troubadours 6; good business. Whitney and Knowles' Quo Vadis 14.—MUSIC HALL: Dr. John C. Bowker 16. Floyd Bower Novelty co. Dec. 11.

ST. ALBANS.—WAUGH'S OPERA HOUSE (F. R. Waugh, manager): The Christian 2; largest house of season; fine performance. J. Henry Kolker as John Storm and Lila Vane as Glory Quayle deserve special mention. Alabama Troubadours 9. Whitney's Quo Vadis 13.

BARRE.—OPERA HOUSE (Morse and Lapoint, managers): Kennedy's Players 5-10 opened in Twixt Love and Duty; crowded house; well received. Other plays: Faust, Rip Van Winkle, Sapho, Parker Farm, and Tom Sawyer. Vogel and Deming's Minstrels 16.

BENNINGTON.—OPERA HOUSE: Hearts of Oak 6; good business; satisfactory performance. The Commander 13.

BELLOWS FALLS.—OPERA HOUSE: Whitney and Knowles' Quo Vadis 8; good house; excellent co. Because She Loved Him So 29.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Gorman's Alabama Troubadours 16. A Romance of Coon Hollow 27.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Whitney and Knowles' Quo Vadis 9.

VIRGINIA.

PORTSMOUTH.—LYCEUM THEATRE (J. H. Haverly, manager): Gayest Manhattan Oct. 25; large audience. Mabel Paige co. 5-10 in The Captain's Mate, The Country Girl, Prisoner of Algiers, The Clipper, The Pearl of Savoy, The Brand of Cain, and Tom Sawyer; large and appreciative audiences. Vaudeville 12-14.—ITEM: Charles T. Bland and W. B. Daugherty, of this city, have leased this house for one year, with the privilege of five, beginning Nov. 1. J. H. Haverly, of minstrel fame, will be manager.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Down on the Farm 2, 3, performances and business fair. Rupert of Hentzau 5; big houses; performance good. Tim Murphy in A Bachelor's Romance 6; business and performance very good. Louis James and Kathryn Kidder in Pygmalion and Galatea, and A Midsummer Night's Dream; business and performances excellent. A Milk White Flag 9. The Honest Blacksmith 12.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Mabel Paige co. presented to good business Oct. 29-3, The Captain's Mate, The Country Girl, The Prisoner of Algiers, The Clipper, The Pearl of Savoy, and The Brand of Cain. Down on the Farm 7; small crowd; poor performance. Tim Murphy in A Bachelor's Romance 8; fair audience; excellent performance. Rupert of Hentzau 10. A Milk White Flag 12.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Booker, managers): Down on the Farm to good house 2. The Gunner's Mate 3. Tim Murphy in A Bachelor's Romance 5; large and pleased house. Rupert of Hentzau 6; large house; audience pleased. Murray and Mack in Shooting the Chutes 7; good business and performance. A Milk White Flag 8; large and pleased house.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Murray and Mack in Shooting the Chutes 5; good and pleased audience. A Milk White Flag was enjoyed by a fair audience 6. Rupert of Hentzau 7; large and pleased audiences. Louis James and Kathryn Kidder pleased a large audience 8 in A Midsummer Night's Dream. Tim Murphy 9, 10.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Faust 3, good house and performance. Down on the Farm 6; poor house and performance. Tim Murphy 9. Bachelor's Romance 7; poor house; admirable performance. Rupert of Hentzau 8. Louis James and Kathryn Kidder 9. A Milk White Flag 12.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): A Spring Chicken 5 to small matinee and fair night audience; excellent performance; inclement weather. Ethel Dyffryn co. 5-10 canceled. New York Stars 19.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Morrison's Faust 2; full house; performance fair. Rupert of Hentzau 9. Murray and Mack 10.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Elks' Minstrels 1, 2; large audience; good performance. The Spider and the Fly 16. Una Clayton 19-24.

PETERSBURG.—ACADEMY OF MUSIC (Will Bain E. Trout, manager): A Milk White Flag 7; large and well pleased house. Rusco and Holland's Minstrels 22.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Jules Grau Opera co. Oct. 29-3 in The Isle of Champagne, El Capitan, The Little Trooper, Pinafore, and Cavalleria Rusticana; fair business; operas well presented.

WALLA WALLA.—THEATRE (C. F. Van De Water, manager): A Wise Guy Oct. 30; fair house; performance poor. Macoy Comedy co. 1-3 in The Circus Girl, The Black Flag, and An American in China; fair business and performances.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Shore Acres 1 pleased large house. Eugenie Blair 8. Marion Manola 9, 10. Jefferson De Angelis 13. Tim Murphy 14. A Ward of France 15. Black Patti's Troubadours 15, 16.—GRAND OPERA HOUSE (Charles A. Feinler, manager): King Dramatic co. closed a rather light week 3 due entirely to election excitement. Plays last part of week: The Cherry Pickers, Monte Cristo, The Sporting Duchess, and Cumberland, '61. Finnigan's Ball 5-10, good business. Chester De Vonde co. 12-17.

CHARLESTON.—BUCKLEW OPERA HOUSE (N. S. Barlow, manager): Innes' Band 1; excellent business and concert. What Happened to Jones 3; fair business; good performance. A Rag Time Reception 7. A Spring Chicken 10. Young's Repertoire co. 12-15.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): A Hole in the Ground 1; packed house; good performance. Melville co., that has been rehearsing here, opened to big business 6. Black Patti's Troubadours 19. Devil's Auction 22. Carner Stock co. 26-Dec. 1.

WELLSBURG.—BARTH'S OPERA HOUSE (W. T. Barth, manager): A Woman in the Case 2; fair business; excellent performance. Bentfrow's The Three Musketeers 12.

MONONGAH.—COLISEUM (A. E. Shaw, manager): Barlow and Wilson's Minstrels 9. Isham's Octoroons 14. Uncle Josh Spruceby 28.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Lost in Egypt 3; fair house; good performance. Finnigan's 400 10.

WISCONSIN.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Meyers, manager): Dickson and Mustard's Humpty Dumpty 2 pleased fair sized audience. Bon Ton Burlesque co. gave two performances election night, the second beginning at 11:30, a "smoker," with returns read from the stage, and the house open until 6 a. m. Kellar 7. The Convict's Daughter 9. A Runaway Girl 14.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Sis Hopkins 3; good business. Shenandoah 8. Why Smith Left Home 12. Old Jed Prouty 15. Sapho 17. Miss Hobbs 18. Cowslip Farm 24. Clay Clement 26. Isham's Octoroons 27. A Stranger in a Strange Land 30.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Way Down East Oct. 26 turned many people away; co. well received. George H. Adams in Humpty Dumpty 1 drew fairly; good performance. Miss Hobbs 10. The Royal Box 12. Thomas Orchestra 13.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Humpty Dumpty 3 pleased fair sized audience; specialties good. Sanford Dodge 8-10, opening in The Three Musketeers. A Runaway Girl 13. Miss Hobbs 16.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): Sanford Dodge 5-7 in The Musketeers, The Merchant of Venice, and Quo Vadis; fair business; audiences pleased. The Convict's Daughter 10. Walker Whiteside 15.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Dickson and Mustard's Humpty Dumpty 4; crowded house. Kellar 6; good business. Quo Vadis 11. A Runaway Girl 12.

BOYNE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Superba had good patronage 3; scenery and mechanical effects excellent; co. good. Kellar 5. Humpty Dumpty 6. Shore Acres 17.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moore, manager): Sis Hopkins 1; large audience pleased. Shenandoah 7; good business; good performance.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): McCarthy's Mishaps 12. A Child of Fortune 26.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Tennessee's Pardner 3 pleased a fair house. Walker Whitesides 8. Two Married Men 10.

WYOMING.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): The Girl from Chili failed to appear 3. The Great Northwest 8.

CANADA.

CHATHAM.—GRAND OPERA HOUSE (James F. Cairns, manager): The Cavalier of France Oct. 30 was a polished presentation and deserved better business. The entire co. is first class; costumes exquisite and fitting scenery. Joseph De Grasse is a good leading man and is ably supported by Clara M. Langley, Marion Farnworth, Lillian Paige, and George W. Paige. Joseph Murphy and his capital co. presented his ever popular Kerry Gow to an immense house 5 and pleased all, as in former seasons. The Mendelssohn Male Quartette 7. The subscription series of the People's Lyceum course of six entertainments under the direction of Manager Cairns, will begin 10, with the Fadette Woman's Orchestra of Boston. A guarantee list of 600 have joined the course. Stetson's U. T. C. 8. Old Si Stebbins 12. Tale of Two Cities 20. Girl from Calcutta 26. Scotch Concert 30.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): The Marks Brothers week Oct. 29; good business. Repertoire: The Sultan's Daughter, Myrtle Ferns, East Lynne, The Mayor's Bride, Paradise Regained, The Rose of Kerry, Cinderella of the Glass Slipper, and The Wife's Peril. Walter E. Perkins in The Man from Mexico 7. Down Mobile 8.—NEW GRAND OPERA HOUSE (Spicer and Stacey, managers): Stetson's Uncle Tom's Cabin 3; large house at matinee, light in evening; good performance. Joseph Murphy 7.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Valentine co. presented Hamlet 16 with such success that there was S. R. O. at its second presentation. Everett King gave a masterly impersonation of Hamlet, and Miss O'Brien's Ophelia was most admirable. Army and Navy 5 to good audience; another splendid production. Mr. King and Miss O'Brien again shared the honors, and Miss Margaret Moffat made a decided hit. Messrs. Woodhall and Hogan also distinguished themselves.

OSHAWA.—OPERA HOUSE (J. W. Babcock, manager): Romance of Coon Hollow 2; fair house and satisfactory performance. Fadette's Woman's orchestra of Boston 3; large house; immense satisfaction. Edouard D'Oize in Hamlet 8. William Hawley co. 15. Mendelssohn Male Quartette 19. Grand Concert church 3. Lizzie Vigorent in The Strangler's Daughter 6. Julia Morrison booked for 8 canceled; co. disbanded. Lyceum co. in The Prisoner of Zenda 15.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): A Stranger in New York 3. The Man from Mexico 7. Haverley's Minstrels 14.—THEATRE ROYAL (Cross and Sharpe, managers): This theatre has been much improved, stage enlarged and new machinery put in. The Hottest Coon in Dixie played well to good houses 29-31. The Fast Mail 5.—VAUDEVILLE THEATRE (C. McNiff, manager): Vaudeville.

LONDON.—OPERA HOUSE (Alexander Harvey, manager): Stetson's U. T. C. 2; good business. Two Jolly Companions 3; performance and attendance fair. Strauss Orchestra 5; excellent performance; light attendance owing to return of volunteers from South Africa. Walter Perkins in The Man from Mexico 6, pleasing performance; fair attendance. Joseph Murphy in The Kerry Gow 7; full house in spite of election day. A Cavalier of France 10. Down Mobile 12, 13. Marks Brothers' Co. 19-Dec. 1.

WINNIPEG.—THEATRE (C. P. Walker, manager): At the White Horse Tavern Oct. 30, 31 pleased large audiences. Walker Whiteside 1, 2 in Hamlet and Heart and Sword; large audiences, best productions ever given by Mr. Whiteside in the city. Eddie Foy 5, 6. Why Smith Left Home 10, 11. Richard Golden 19, 20. King Rastus 26, 27.—ITEM: The Press Club entertained Mr. Whiteside and Manager Snider, together with Manager Walker and Treasurer Lindsay at a banquet.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Twelfth Night in The Chatty Bell 1-3 business good, considering the war. Sol Smith Russell, Jerdon smoothly and a fine show in the shape of the return of part of the first contingent of soldiers from South Africa, performances satisfactory, co. 5-10 presented Hoyt's Tourists to a big house, performance "handicapped by what was expected." A Poor Young Man 8-10.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Connell, manager): Two Jolly Companions 2, performance good, fair business. A Cavalier of France 3; light business, due to political meeting, play was well staged and acceptably rendered.—ITEM: George W. Paige was a visitor of The Prisoner of Zenda, Grand, Syracuse, manager of A Cavalier of France during his stay in New York.

BRANTFORD.—STRATFORD OPERA HOUSE [illegible] Oct. 25 [illegible] 27 fair business [illegible] Rusco and Holland's Minstrels 1 pleased [illegible]

BERLIN.—OPERA HOUSE [illegible] Oct. 29 [illegible] Two Jolly Companions [illegible] business. A Cavalier of France 3; German [illegible] Trial co. 13, 14.

OTTAWA.—RUSSELL THEATRE (Geo. W. A. Brown, manager): Vogel and Deming's Minstrels 9, 10. The Christian 12.—GRAND OPERA HOUSE (Joseph Frank, manager): Through the Breakers 1-3; excellent performance, packed houses. The Gamekeeper 12-18.

GALT.—SCOTT'S OPERA HOUSE (T. M. Millan, manager): Two Jolly Companions Oct. 31 small house; Nina Percy is worthy of special mention. The Man from Mexico 2; good house; excellent performance. Vogel and Deming's Minstrels 5; a well filled house; good performance. A Cavalier of France 7.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): Fadette's Women's Orchestra 2; large audience. A Romance of Coon Hollow 5; small house, owing to election meeting. The Prisoner of Zenda 10.—KING'S MUSIC HALL (N. W. E. King, manager): Gus Brothers' Minstrels 5.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, lessee; N. Manning, manager): Walter E. Perkins in The Man from Mexico 3; large house; good performance. Vogel and Deming's Minstrels 6; fine performance to good business. A Cavalier of France 8. Down Mobile 17.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Albans, manager): Two Jolly Companions Oct. 27; business good; performance fair. Side Tracked 28, 29; excellent co.; good audiences. The Gamekeeper 3; excellent performance, to good attendance. Vogel and Deming's Minstrels 7. A Tale of Two Cities 9. Spooner Dramatic co. week of 12.

VICTORIA.—THEATRE (Robert Jamieson, manager): Royal Marine Band of Italy Oct. 24 was a genuine treat. Signor Sciaro, harpist, was a revelation. A Stranger in New York 1; full house; good performance.

SIMCOE.—OPERA HOUSE (C. A. Austin, manager): Smith's Wife Oct. 25, 26; poor performance; greatly resembles All the Comforts of Home. Rusco and Swift's co. 17.

COBOURG, ONT.—VICTORIA OPERA HOUSE (Charles H. Simmons, manager): The Game Keeper 2; fair house; good performance. Edouard D'Oize in Richelieu 10.

KINGSTON, ONT.—VICTORIA THEATRE (D. F. Brannigan, manager): Field and De Koe's Stock co. 22, 23, to crowded houses. Spooner Dramatic co. 26-Dec. 1.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): The Game Keeper 1; satisfactory performance; good house. Edouard D'Oize 5.

(Received too late for classification.)

ALABAMA.

TALLADEGA.—CHAMBERS NEW OPERA HOUSE (George W. Chambers, manager; Joe S. Chambers, assistant manager): Too Rich to Marry 3; large audience; excellent performance.—ITEM: I. Kent Cohne and Harry Raymond, of Too Rich to Marry, were initiated by the Elks Lodge here.

ARKANSAS.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): Morton and Kress Oct. 29-31; packed houses. Field's Minstrels changed from 14 to 12. After the War 19. Round the World in Eighty Minutes 29, 30.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgens, manager): The Star Boarder Oct. 27 to capacity; audience well pleased. Maloney's Wedding 9.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): The Sorrows of Satan 2; good and appreciative audience. The Man-o'-War's Man 8. Field's Minstrels 10. The Belle of Manila 28.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): The Man from Mexico did a big business Oct. 25; performance fair. Dailey's Comedians in A Knotty Affair, His Last Chance, and U and I 28-31. Brown's in Town 1. Quo Vadis 7. Boston Lyric Opera co. 11-17. Beach and Bowers' Minstrels 20. Leon Herrmann 23. A Hot Old Time 27. Whose Baby Are You 29.—AVON THEATRE (George Simpson, manager): Placer Gold (local) 24; packed house.

SACRAMENTO.—CLUNIE OPERA HOUSE (George W. Hicks, manager): Boston Lyric Opera co. in The Idol's Eye Oct. 18, 19. Wang 20, and The Fencing Master 21; good business; performances satisfactory. King of the Opium Ring 22, 23; packed houses; fair performances. Paloma Schramm, child pianist, to small but appreciative audience 25. The Man from Mexico 26, 27; good business; creditable performance.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (C. B. Bunnell, manager): Theodora, with Melbourne MacDowell and Mrs. Clarence Brune as stars, to fair business 5, 6. The play was beautifully staged and costumed and the production merited larger audiences. Hiram Lodge anniversary celebration 7, with concert by Second Regiment Band and local talent, was exceptionally good. First symphony concert crowded the house despite the weather 8. Shannah Cummings was the soloist. She has a well trained soprano voice. Her programme was difficult and varied, the orchestra playing it with taste and quality. Elevadora, initial American performances, 9, 10. Dorscht Lodge concert 11. The County Fair 15. Barton Holmes, lecture, 19.—NEW GRAND OPERA HOUSE (C. B. Bunnell, manager; W. H. Van Buren, assistant manager): Williams and Walker in Sons of Ham to capacity 1-3, excellent specialties. Reaping the Whirlwind, a good old-time melodrama, to large receipts 5-7. Under the Red Robe 8-10. Aunt Hannah 12-14.

ITEMS: Several dinners have been planned for Edna Wallace Hopper when she appears here with Elevadora 9, 10. Melbourne MacDowell was entertained at Quinnipiac Club 6. JANE MARLIN.

SOUTH NORWALK.—HOYT'S THEATRE (L. M. Hoyt, manager): Thomas E. Shea co. 12 to capacity. Anna Eva Fay opened for four nights' engagement 5 to a large and pleased audience. Aunt Hannah pleased large audience 6. Hearts of Oak 9. Clary Concert co. 12. Daniel Sully 14. International Operatic co. 17.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Hearts of Oak 8, packed house; good performance.

GEORGIA.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Too Rich to Marry 1; good performance. The Christian 3 to capacity; excellent performance. Innes' Band 6; large and pleased audience. Morrison's Faust 14.

ILLINOIS.

GALESBURG.—AUDITORIUM (Punch Robertson, manager): The Tide of Life 7 pleased a fair house. Blue Jeans 10. Way Down East 17. A Brass Monkey 19. Sherlock Holmes 21. The Dairy Farm 23. Sis Hopkins 24. The Watch on the Rhine 28. Nashville Students 30.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Ward and Vokes in The Floorwalkers 5; large audience; excellent performance. The Belle of Manila 8; good business. In Old Kentucky 15. The Belle of New York 19.

MARENGO.—OPERA HOUSE (F. D. Patrick, manager): The Missouri Girl pleased good house Oct. 26. Maude Gibson, assisted by local talent, 6; S. R. O.; audience delighted. Knobs o' Tennessee 14. A Jolly Affair 23.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, manager): The Eleventh Hour returns 7, good house; pleased audience. Two Married Men 10. Knobs o' Tennessee 19. A Jolly Affair 20.

FAIRBURY.—OPERA HOUSE (Phil Wolf, manager): A Merry Chase 2; good business; performance good.

DANVILLE.—GRAND OPERA HOUSE (A. W. Hardy, manager): The Little [illegible]

ARENA.

CLARKSDALE, MISS. [illegible] Bob's Will West 2; [illegible] performance fair.

SHERMAN, TEX. [illegible] Ringling Brothers' Circus to [illegible] night; performance pleasing; [illegible] entertainment.

COLUMBUS, MISS. [illegible] Sells Bros. [illegible] performance unsatisfactory.

TAYLOR, TEX. [illegible] Pony Show [illegible] of names good.

WAXAHACHIE, TEX. Ringling Brothers' Circus [illegible] large audience. They were compelled to give [illegible] accommodate the Crown people.

HILLSBORO, TEX. Ringling Brothers' Circus [illegible] 2 [illegible] people.

DENTON, TEX. Ringling Brothers Circus [illegible] performances excellent.

SHINNEY, TEX. Ringling Brothers' Circus [illegible] the Oklahoma, but did not attend on account [illegible]

of the deep mud. Hundreds of people were disappointed.

BAINBRIDGE, GA.—Professor Gentry's Dog and Pony Show Oct. 31, large audience well pleased with performance.

PENSACOLA, FLA.—Gentry's Dog and Pony Show Oct. 30, 31 pleased large attendance.

NEW ORLEANS, LA.—Prof. Gentry's Dog and Pony Show, always popular here, opened a two weeks' engagement at Lee Circle 5, and is being well patronized.

MOBILE, ALA.—Gentry's Dog and Pony Show 1, 2 pleased large business. Sells and Gray's Circus 2; enormous business; satisfactory performances.

SAVANNAH, GA.—Cooper and Co.'s Circus Oct. 31-2; large and pleased crowds.

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[illegible]

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